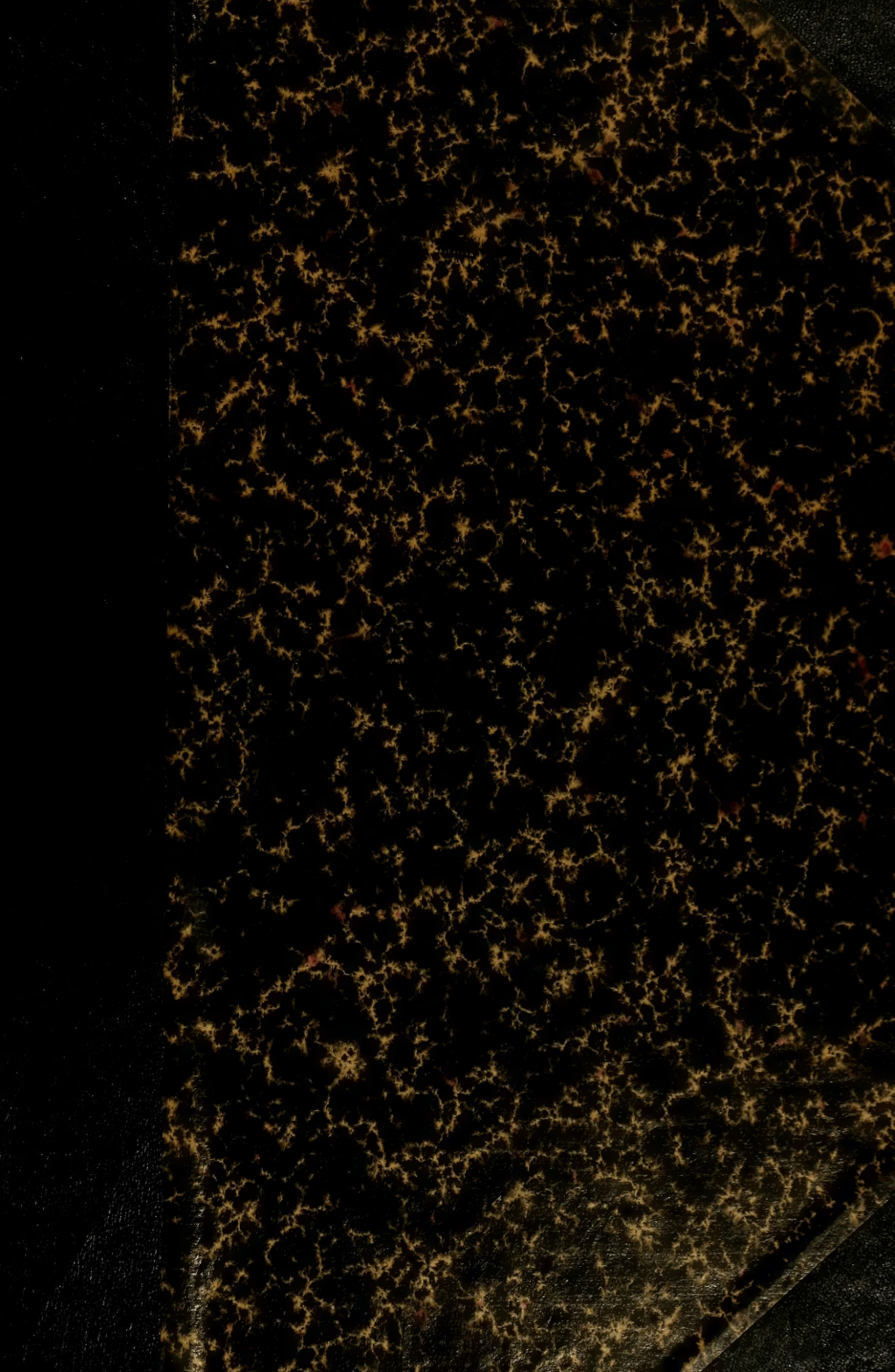
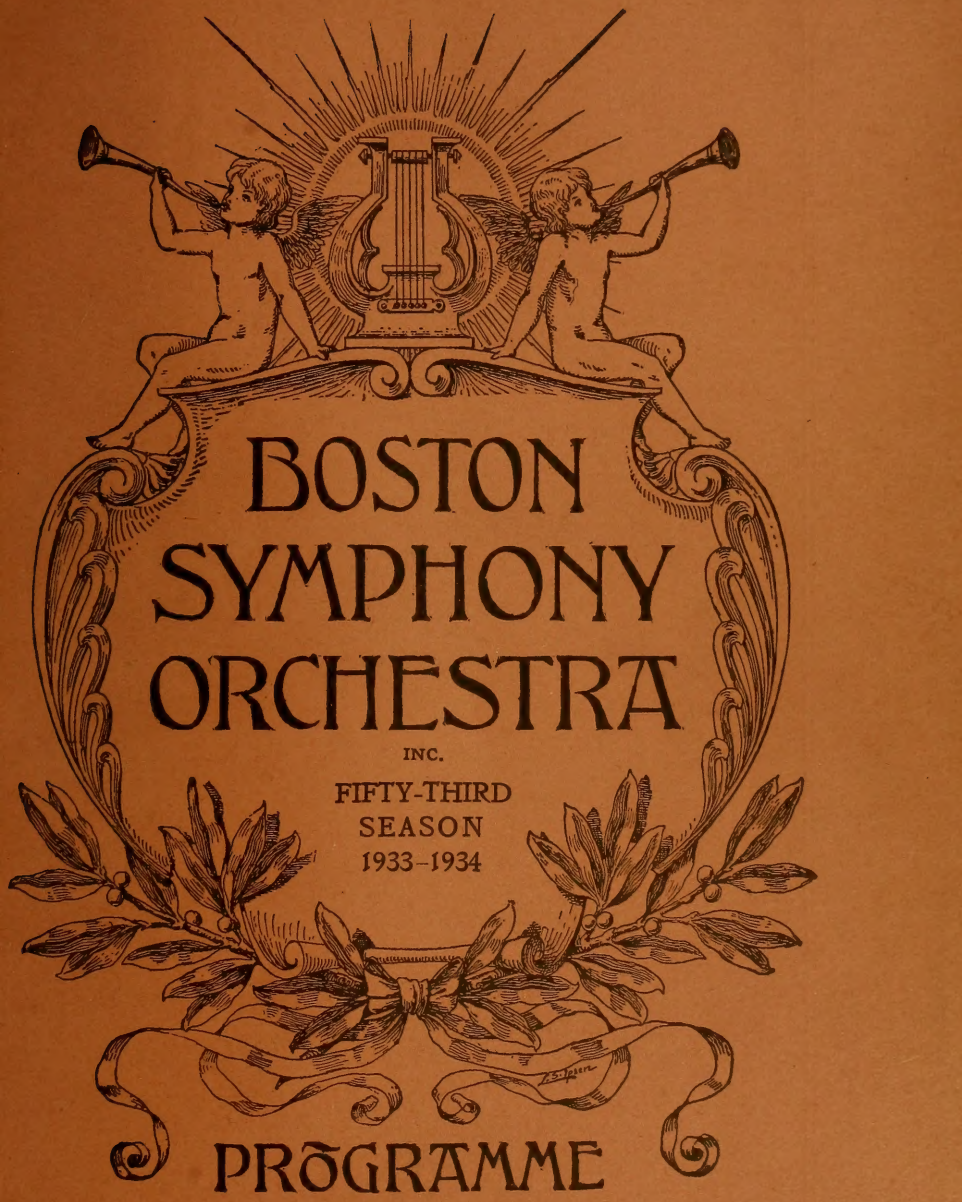




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WITH HISTORICAL AND DESCRIPTIVE
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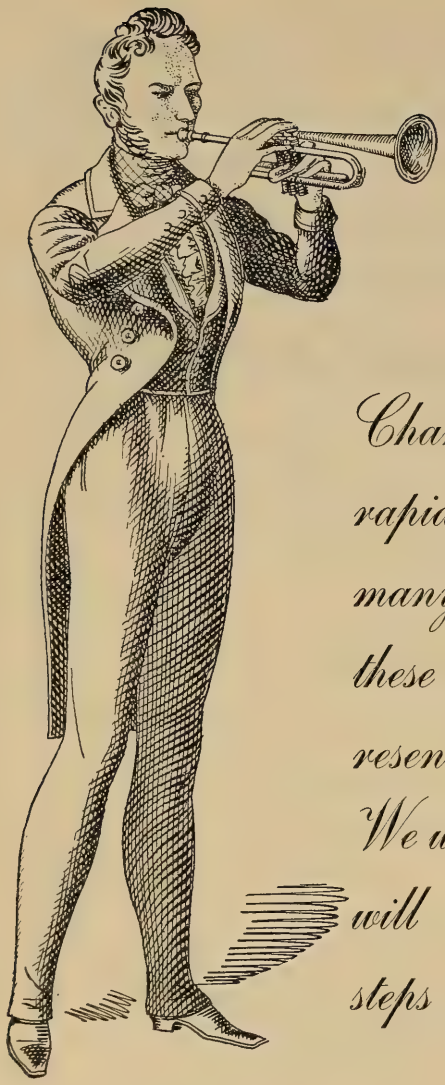
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FRIDAY AFTERNOON, OCTOBER 6, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 7, at 8.15 o'clock

Beethoven Overture to "Leonore" No. 3, Op. 72

Brahms Symphony No. 3 in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

Debussy Nocturnes

a. Nuages.
b. Fêtes.

Scriabin "The Poem of Ecstasy," Op. 54

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Overture to "Leonore" No. 3, Op. 72 . . Ludwig van Beethoven

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Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien,* Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." Beethoven had received the text in 1804. He worked on the music the following summer at Hetzendorf. On his return to Vienna, rehearsals were begun. In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, it was now (1805), somewhat defective, simply from lack of stage experience."

In the year that saw the production of "Fidelio," Napoleon's army was hastening toward Vienna. There was an exodus from the town

*It was Beethoven's wish to have produced his opera under the title of "Leonore," but the management of the Theater an der Wien, and many of the composer's friends, urged him to call his work "Fidelio" to distinguish it from the operas of Gaveaux and Paer which had been produced with the name "Leonore." The opera was, however, published in 1810 as "Leonore." Beethoven ascribed the early failures of his opera to the change in title.

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of the nobility, merchants, and other residents. The vanguard of the French army entered on November 13. Those of the Viennese who would have appreciated the opera had fled the town. The theatre was not well filled. Many in the audience were or had been officers in Napoleon's army. The success of the opera was small. Only two performances followed the first. At the first and at the second the overture, "Leonore," No. 2, was performed. Dr. Henry Reeve, not a musician, heard the opera at the third performance. He gave an account of what took place: "Beethoven presided at the pianoforte and directed the performance himself. He is a small, dark, young-looking man, wears spectacles, and is like Mr. Koenig.* This is the first opera he ever composed, and it was much applauded; a copy of complimentary verses was showered down from the upper gallery at the end of the piece.† . . . The story and plan of the piece are a miserable mixture of low manners and romantic situations; the airs, duets, and choruses equal to any praise. The several overtures, for there is an overture to each act,‡ appear to be too artifi-

*Koenig was the inventor of a printing press.

†The verses were written by Beethoven's friend Stephan von Breuning. He had the printed copies distributed among the audience.

‡It is not easy to know what is here meant. There were not any entr'actes for the opera, which was in three acts when it was first produced.



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cially composed to be generally pleasing, especially on first being heard. Intricacy is the character of Beethoven's music, and it requires a well-practiced ear or a frequent repetition of the same piece to understand and distinguish its beauties."

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore," No. 3, a remodelled form of No. 2, was the overture. There was talk of a performance at Prague in 1807. Beethoven wrote for it a new overture, retaining the theme derived from Florestan's air, "In des Lebens Frühlingstagen." The other material in Nos. 2 and 3 was not used. The opera was not performed; the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814. For this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by working on it from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st, Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup of wine and biscuits were near him, and sheets



of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried, the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death, a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^mo." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It was said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has

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tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts of the opera. The objection to this is that the trumpet episode of the prison will then discount the dramatic ending of the overture when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with the Florestan soliloquy. Bülow therefore performed the overture at the end of the opera. Zumpe did likewise in Munich. They argued with Wagner that this overture is the quintessence of the opera, "the complete and definite synthesis of the drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Sophie Cruvelli took the part of Leonore, and Ferdinand Hiller conducted. When "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene. This scene was then counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the peroration, the little orchestral introduction to the second scene sounds rather thin. To meet this objection, a pause was made for several minutes after the overture.

The key of the "Leonore" Overture No. 3 is C major. A short fortissimo is struck. It is diminished by wood-wind and horns, then taken up, piano, by the strings. From this G there is a descent down the scale of C major to a mysterious F-sharp. The key of B minor is reached, finally A-flat major, when the opening measures

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of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera), is played. The theme of the Allegro, C major, begins pianissimo, first violins and violoncellos, and waxes impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call off stage. The twice-repeated call is answered in each instance by the short song of thanksgiving from the same scene. Leonore's words are: "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). The third part is developed in general as the first part and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J. Webb was the conductor. The score and the parts were borrowed; for the programme of a concert by the Society on January 24, 1852, states that the Overture was then "presented by C. C. Perkins, Esq."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

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Symphony No. 3, in F major, Op. 90 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 he completed it.

The first performance of the Third Symphony was at a Philharmonic concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval. Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's

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compositions. This greatly annoyed the composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked.* For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.† Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms' violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was applauded enthu-

*In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

†Brahms conducted the symphony two weeks later at one of Wüllner's Subscription Concerts.



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siastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Mr. Felix Borowski, the editor of the excellent Chicago Symphony Programme Books, says that Theodore Thomas wrote to Brahms in 1883, when the Symphony was still unfinished, asking him "to give him the work for a first performance in America at one of the performances of the Cincinnati Music Festival, but nothing came of his application."

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

Hans Richter in a toast christened this symphony when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appasionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica,' "; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This Third Symphony,

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he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

Max Kalbeck thinks that the statue of Germania near Rüdesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. iii., part 2, pp. 384–385, Berlin, 1912.) Joachim found Hero and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part. Some find in a following cross-relation—A-flat of the bass against the preceding A natural of the first theme, the "keynote to some occult dramatic signification." William Foster Apthorp voiced this opinion with peculiar felicity: "It seems to me

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that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces—Light and Darkness, Good and Evil, or perhaps only Major and Minor—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> '. . . . O, you are well tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.' "

Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!" Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony. The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme.

The second movement, andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds some persons of the "Prayer"* in "Zampa."

The third movement is a poco allegretto, C minor, 3-8, a romantic substitute for the traditional Scherzo.

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

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Finale, allegro, in F minor, 2-2. At the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Apthorp called it, over sustained harmonies in the wind instruments.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III., "SIRENS" CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, C. Chevillard conductor, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing

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as a corrective. The Nocturnes were composed in 1898, and published in 1899.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Symphony Orchestra, led by Vincent d'Indy as guest, at Philadelphia, December 4, 1905, Washington, D.C., December 5, 1905, New York, December 9, 1905. The three were played at a concert of the Boston Symphony Orchestra in Boston, December 12, 1908. Max Fiedler conducted, and the Choral Club of the New England Conservatory of Music sang the vocal parts in the third Nocturne. The three were performed again in Boston by the Boston Symphony Orchestra on April 27, 1912, when the Musical Art Club sang the vocal parts. The first Nocturne was played on April 5, 1918, in memory of the composer. The three were performed at a Symphony concert, March 8, 1919, with a female chorus trained by Stephen Townsend, when the revised version was used for the first time in this country.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

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" 'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.*

" 'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

" 'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

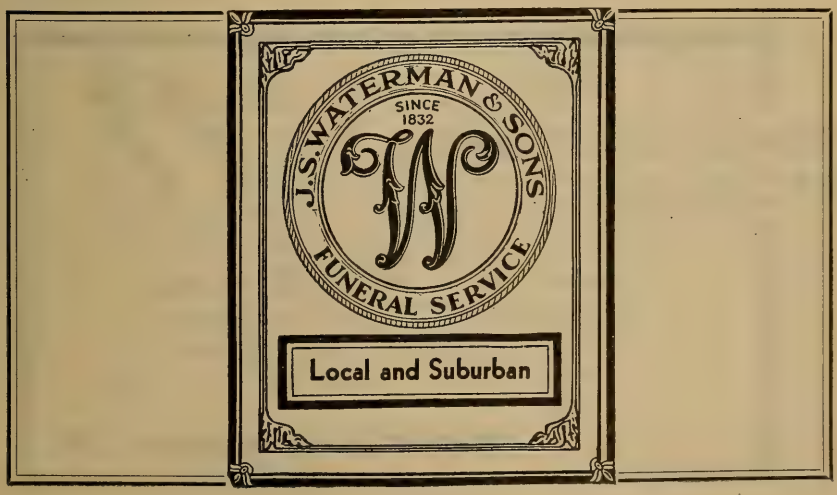
II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, the late music pub-

*Charles Koechlin, in his life of Debussy (Paris, 1927), says that he had a partiality for " 'Nuages' for distant clouds that are apparently conducted by an invisible shepherd."



lisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

Alfred Bruneau with regard to the "Nocturnes": "Here, with the aid of a magic orchestra, he has lent to clouds traversing the somber sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens."

Questioning the precise nature of the form that shapes these Nocturnes, the reader may well ponder the saying of Plotinus in his Essay on the Beautiful: "But the simple beauty of color arises, when light, which is something incorporeal, and reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

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"The Poem of Ecstasy," Op. 54.

Alexander Nicholaevich Scriabin

(Born at Moscow, on Christmas Day, 1871[?]*; died there on April 14, 1915)

"Le Poème de l'Extase" was performed for the first time by the Russian Symphony Society of New York in New York, December 10, 1908. Modest Altschuler conducted. It was afterwards performed in Moscow, when Mr. Blumenfeld conducted, and in 1909 at Leningrad at one of the Belaïev Symphony concerts. It was performed in London, April 4, 1910, when Dr. Koussevitzky conducted the tenth concert of the London Symphony Orchestra.

Modest Altschuler, as conductor of the Russian Symphony Society of New York, did much in the interest of Scriabin. He brought out Scriabin's Symphony No. 1 on February 28, 1907, when the composer was present; the symphony was performed again on December 13, 1907. He brought out Symphony No. 3, "Le divin Poème," on March 14, 1907; "Prometheus" in March, 1915.

Scriabin's "Reveries" for orchestra was performed at a concert of the Cincinnati Orchestra in Cincinnati as early as December 2, 1900. We were indebted to Mr. Altschuler in 1910 for the following information about "The Poem of Ecstasy":—

"While I was in Switzerland during the summer of 1907 at Scriabin's villa, he was all taken up with the work, and I watched its progress with keen interest. The composer of the 'Poème de l'Extase' has sought to express therein something of the emotional

*Mrs. Newmarch has given the date December 29, 1871 (O.S.). Mr. M. Montagu-Nathan in "Contemporary Russian Composers" (1917) says that since Scriabin's death it has been established, apparently beyond doubt, that he was born on Christmas Day, 1871. Mr. Montagu-Nathan does not say whether this date is according to the Russian calendar. Riemann's "Musik Lexikon" (1922) gives January 10 (N.S.) 1872, as the date of Scriabin's birth.

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(and therefore musically communicable) side of his philosophy of life. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. There are three divisions in his Poem: 1. His soul in the orgy of love; 2. The realization of a fantastical dream; 3. The glory of his own art."

Mr. Modeste Altschuler has interesting letters written by Scriabin covering the period of his sojourn in the United States and Mr. Altschuler's journey to Russia in 1907, the aim of which was to secure a subsidy from the Russian Government for the Russian Symphony Orchestra in New York. Scriabin was very anxious to assist Mr. Altschuler in his mission. The letters plainly indicate his anxiety. Those letters will appear in Mr. Altschuler's Memoirs, which a Russian historian was taking down in November, 1930, when Mr. Altschuler was conductor of the Hollywood Symphony Orchestra.

Scriabin wrote from Paris in the spring of 1907 that he had finished "The Poem of Ecstasy." In a letter to Jacob Altschuler he asked, "What is the matter with La Liberté?" There is this editorial note: "'La Liberté' is a French Canadian and a piano pupil of Scriabin. According to Modest Altschuler, La Liberté possesses the

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original draft of Scriabin's orchestration of 'The Poem of Ecstasy.' The revised instrumentation now in use was made that summer (1907) by the composer and Modest Altschuler together, in Switzerland, where they spent two weeks together." The editor of the letters was Bruno David Usher of the Los Angeles *Evening Express.*

It has been said that the subject of "Le Poème de l'Extase" begins where that of "Le divin Poème" leaves off. The three divisions of the latter symphony, movements joined together without a pause, are "Luttes," "Voluptés," "Jeu divin" (creative force consciously exercised).

"Le Poème de l'Extase," which is said "to express the joy of untrammelled activity," was completed in January, 1908, in Switzerland, the month of the Fifth Sonata, which, it is said, was written in three or four days. It is scored for these instruments: piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, eight horns, five trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle gong, bells, deep chime in C, celesta, two harps, organ, and the usual strings.

The first performance in Boston was by the Boston Symphony Orchestra, October 22, 1910; the second was on October 19, 1917; the third was on October 22, 1920; the fourth on October 10, 1924; the fifth on January 21, 1927; the sixth on November 9, 1928, the seventh on January 29, 1932.

Scriabin wrote a poem in Russian for this orchestral composition. The poem was published at Geneva, Switzerland, 1906. Mr. Altschuler kindly lent his copy of it. A literal translation into English was made by Mrs. Lydia L. Pimenov-Noble of Boston expressly for



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the Programme Book of October 22, 1910. This translation was reprinted in the Programme Book of October 19, 1917. The poem is very long, too long for reprinting today. There are verses that recur like a refrain, especially the first lines:—

"The Spirit
Winged by the thirst for life,
Takes flight
On the heights of negation.
There in the rays of his dream
Arises a magic world
Of marvellous images and feelings.
The Spirit playing,
The Spirit longing,
The Spirit with fancy creating all,
Surrenders himself to the bliss of love."

The Spirit is "exhausted with the whole gamut of sensations"; he is ready to sink into oblivion.

"But anew—
From the mysterious depths
Of the agitated Spirit
Stormily surges up
In threatening wave
An ugly crowd
Of wild terrors;
.
But suddenly—
The gay rhythms
Of a bright premonition
In him are born.
.

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Wonderfully has he comprehended
The divine force
Of his will,

.

He wishes victory,
He is victorious,
He triumphs!
And rejoicing he can
To his beloved world
At once return."

Yet again is the peace of the Spirit broken, and by what?

"No disquieting rhythms
Engloom thee,
No horrid spectres menace thee.
'Tis the disintegrating poison
Of monotony,
That worm of satiety,
That eats up feeling.
And with a cry of pain
The universe resounded:
Something else!
Something new!
By pleasure exhausted,
By pleasure, not by life,
The Spirit takes flight
Into the domain of grief and suffering.
In free return to the world of turmoil and troubles

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He marvellously comprehends
The meaning of the mystery of the depths of evil.
Again open the black maws,
Again they yawn, threaten to engulf,
Again the struggle and effort of the will,
The desire to conquer all.
Again there is victory, again intoxication,
And rapture.
And satiety.
With quickened rhythm
Let the pulse of life beat stronger!
O, my world, my life,
My blossoming, my ecstasy!"

At last.

"The Spirit comprehends himself
In the power of will
Alone, free.
Ever-creating,
All irradiating,
All vivifying.
Divinely playing,
In the multiplicity of forms.

He comprehends himself
In the thrill of life,
In the desire for blossoming,
In the love-struggle.
The Spirit playing.

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The Spirit flitting,
With eternal aspiration
Creating ecstasy,
Surrenders to the bliss of love.
Amid the flowers of his creations
He lingers in freedom."

The poem ends with a rhapsodic invocation of the poet to the world he has created:—

"'O pure aspirations,
I create thee,
A complex entity.
A feeling of bliss
Embracing all of you.
I am a moment illuminating eternity.
I am affirmation,
I am ecstasy.'
By a general conflagration
The universe is embraced.
The Spirit is at the height of being.
And he feels
The tide unending
Of the divine power,
Of free will.
He is all-daring,
What menaced—
Now is excitement,
What terrified
Is now delight;
And the bites of panthers and hyenas have become
But a new caress,



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A new pang,
And the sting of the serpent
But a burning kiss.
And the universe resounded
With a joyful cry,
'I am.'"

* * *

Scriabin's father, Alexander Ivanovich, was a lawyer; his mother, Luboff Petrovna Stchetinin, a brilliant pupil of Leschetizky at the Leningrad Conservatory, died of consumption on the shore of Lake Garda in April, 1873, when the boy was hardly a year old. He was brought up by his grandmother and an aunt. When he was six years old he showed a remarkable musical ear and an equally remarkable memory. Intended for the army, he was placed in the Moscow Cadet Corps when he was ten years old, but he took pianoforte lessons of G. E. Konus, later of Zvieriev, and lessons in theory of Tanéïev. He was a cadet in his final course, also a candidate for the Moscow Conservatory of Music, where he studied counterpoint with Tanéïev, and the pianoforte with Safonov. "His taste for composition was to have been cultivated by that ephemerally famous composer, Arensky, who confessed his entire failure to discover any remarkable symptoms of such gifts." Scriabin, disgusted, left his class. At the Conservatory he met the great patron and publisher of music, Belaïev, with whom he became intimate. Belaïev recognized Scriabin's talent. When the latter ended his course in 1891, Belaïev organized a European tour for him. The young virtuoso played in Amsterdam, Brussels, The Hague, Paris, Berlin, and on his return in Russian cities. In the years 1893 to 1897 he toured as a pianist, travelled for pleasure, and composed; for Belaïev, who became the sole publisher of Scriabin's music, made a favorable pecuniary arrangement. In 1897 Scriabin became professor of piano playing at the Moscow Conservatory. In Moscow he was not ap-

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preciated as a composer; there was strenuous opposition on the part of professional musicians, while the public, not understanding his compositions, was indifferent or hostile; but Belaïev, Koussevitzky, Safonov, Gunst, Conus, and a few others, were his enthusiastic friends. Early in 1903 he resigned his position and gave his time to composition. In 1904 he dwelt at St. Beatenberg, Switzerland. In the winter he went to Paris, where his third symphony, "The Divine Poem," was performed for the first time by Arthur Nikisch (May 29, 1905). For many years he was a wanderer, but he returned often to St. Beatenberg, and going to Brussels in the fall of 1908 he remained there two years. He became a theosophist. "We are told," says Dr. Hull, "that Scriabin's theosophy grew out of his music. I can imagine rather that when Scriabin encountered theosophy he immediately embraced a system which harmonized so well with his prevailing musical moods. I do not think, however, we ought to judge theosophy by his music, or his music by theosophy."* In 1905–06 he was near Geneva. From February, 1906, until December 2, 1906, he lived in Geneva. In December he came to the United States. He made his first appearance as a pianist in New York at a concert of the Russian Symphony Orchestra, December 20, when he played his concerto for pianoforte with orchestra. He played in Chicago, Washington, Cincinnati, Detroit, and elsewhere, but not in Boston. Returning to Paris, he spent the summer of 1907 at St. Beatenberg, the winter at his father's, who, having left, some years before, Erzeroum, where he had been Consul, made Lausanne his dwelling-place. Then came the two years in Brussels. In De-

*"Scriabin" by Dr. A. Eaglefield Hull (London, 1916), p. 48. See also in this volume the chapter "The Sources of his Inspiration," pp. 254–258.—Ed.

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cember, 1908, he took with his "Poem of Ecstasy" the second prize (700 roubles), founded by Belaïev "In Memory of Glinka." The first prize (1,000 roubles) was awarded to the symphony of Rachmaninoff. Leaving Brussels, Scriabin settled in Moscow. He made tours with Koussevitzky, visited Beatenberg again (1911), toured in Holland, Germany, and Russia. Early in 1914 he visited London for the first time, where he played his concerto (March 14), heard his "Prometheus," which had been brought out there the year before, and gave piano recitals. The war broke out, but he fulfilled engagements in Moscow, Leningrad, and Charkoff. A boil on his lip, which had troubled him in London, appeared again in 1915. It developed into a carbuncle and blood-poisoning set in. "During one of his terrible paroxysms of pain, Scriabin's mind flew back to the English people. He would be 'more self-possessed,' he observed, 'like the English.'" He died on Tuesday morning, April 14, 1915. All the chief Russian musicians attended the funeral Mass on April 16. The procession was through crowded streets. The coffin was borne the whole route to a cloister of the Devitschy Monastery, where he is buried. "A number of young people with linked hands made a chain along the procession, singing the great Russian anthem for the dead, 'Eternal Peace to Him.'"

Tania Scriabin, the wife of the composer, starved to death at Moscow during the last Revolution.

* * *

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"He had made for himself a curious personal religion, a bizarre mixture of theosophy and neoplatonism and Bergsonian philosophy, a faith that prescribed transport; and these works (symphonic poems) were in part conceived as rituals. They were planned as ceremonies of elevation and deification by ecstasy, in which performers and auditors engaged as active and passive celebrants. Together they were to ascend from plane to plane of delight, experiencing divine struggle and divine bliss and divine creativity. The music was to call the soul through the gate of the sense of hearing, to lead it, slowly, hieratically, up through circle after circle of heaven, until the mystical gongs boomed and the mass emotion reached the Father of Souls and was become God.

"There are solemn and gorgeous pages in the symphonic poems of Scriabin. And yet, despite their effulgence, their manifest splendors, their hieratic gestures, these works are not his most individual and significant. Save only the lambent 'Prometheus,' they each reveal to some degree the influence of Wagner. The 'Idyl' of the Second Symphony, for instance, is dangerously close to the 'Waldweben'

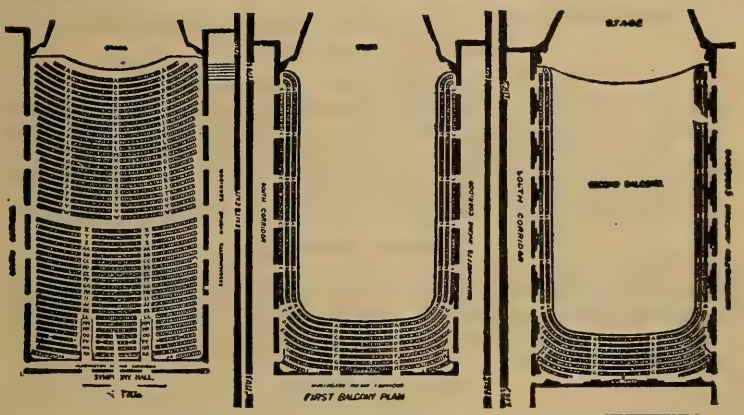
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III. Fate—The Spectre—The Final Struggle—The Chimes of Death.

Beethoven . . Symphony No. 3 in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
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IV. Finale: Allegro molto.

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Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-THIRD SEASON, 1933–1934

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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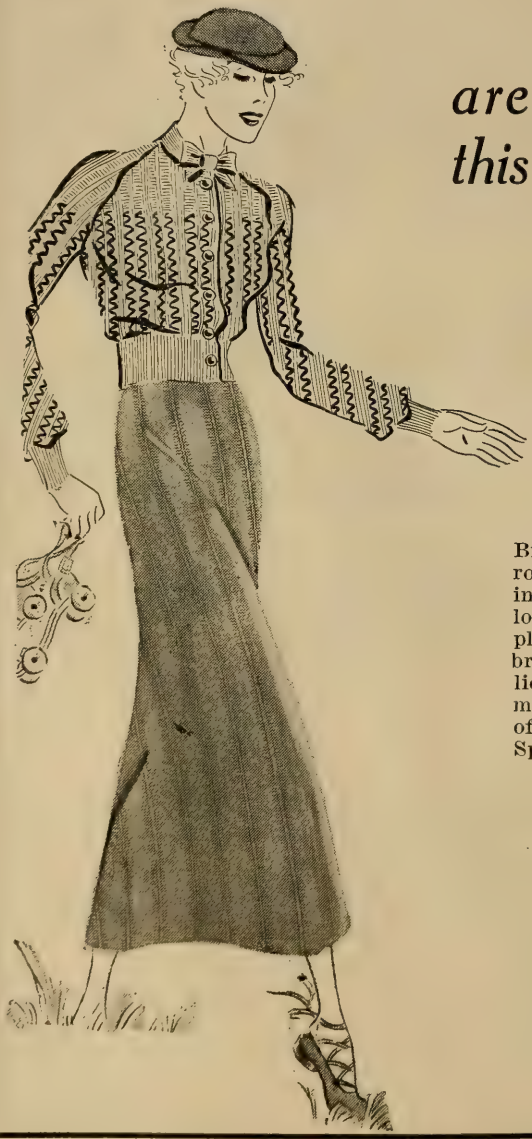
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Second Programme

FRIDAY AFTERNOON, OCTOBER 13, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 14, at 8.15 o'clock

Haydn Symphony in D major (with the Horn Call) (B. & H. No. 31)

I. Allegro.
II. Adagio.
III. Menuet.
IV. Finale (Theme with Variations).

Tcherepnin, N. . . . Three Pieces for Orchestra, after a Tale of Edgar Allan Poe, Op. 59

(First Performance)

I. In the Room of the Ebony Clock.
II. A Revel.
III. Fate—The Spectre—The Final Struggle—The Chimes of Death.

Beethoven . . Symphony No. 3 in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

There will be an intermission before the symphony of Beethoven

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Symphony in D major (with the Horn Call), B. & H. No. 31

Joseph Haydn

(Born at Rohrau-on-the-Leitha on April 1, 1732; died at Vienna on May 31, 1809)

This symphony, composed in 1765,* is known as "Mit dem Horn-signal"; also as "Auf dem Anstand."† The music has the joy of the chase. One remembers that Haydn wrote another symphony, "La Chasse" (1781), which has been performed at concerts of the Boston Symphony Orchestra. He gave titles to certain symphonies; others supplied titles to some. The title often had reference to the "programme character" of the music, even though it was applicable to only one movement. And so one finds Le Matin, Le Midi, Le Soir, Der Philosoph, Weihnachtssinfonie, Abschiedsinfonie, Maria Theresa, La Passione, L'Impériale, Der Schulmeister, Feuersinfonie, Il Distratto, La Roxolane, London, L'Ours, La Poule, La Reine de France, Militärsinfonie, Die Uhr, Salomon, The Drum Stroke or The Surprise, Oxford, etc.

This symphony is noteworthy because the score calls for four horns. This is the first instance, it is believed, that so many horns were employed in a symphony. There are four horns for the hunters' chorus in Haydn's "Seasons," so that the symphony seems to some a preparatory study. The score also calls for one flute, two oboes, and the usual strings.

I. Allegro, D major, 3-4. The first theme is in two sections: first, the horn call; the second, as a distant answer. A figure is introduced at the end of this second section that was a favorite one with Mozart—as in the "Jupiter" Symphony. There are quieter melodic measures. The flute introduces the horns for a second theme, with succeeding measures for the strings. In the working-out section following this last subject, but inverted, comes the second theme, also the earlier echoing answer. The repetition section begins with the supplementary theme, now in D minor, the "answering" section in D major; there is a passing reference to the quieter, more melodic

*Haydn was then the second Kapellmeister in the service of Prince Nikolaus Joseph Esterhazy, who maintained an orchestra at Eisenstadt. Haydn had in 1761 filled this position under Prince Paul Anton Esterhazy, who died in 1762. Gregorius Joseph Werner was the first Kapellmeister. When he died in 1766, Haydn succeeded him and remained at Eisenstadt until 1790, when Prince Anton, the son of Paul Anton, dismissed the orchestra. Haydn then moved to Vienna. The Esterhazy orchestra numbered fifteen members when Haydn was called there. Under Nikolaus Joseph, it was increased to thirty (without singers). Haydn's first symphony was written in 1759, when he was the musical director of Count Morzin's Orchestra at Lukavec near Pilsen.

†*Anstand* meant originally "address, bearing, deportment, dignity"; then, "delay, suspension, pause"; also, "hesitation, doubt, apprehension."

In hunting it meant "a stand, a hiding-place (to lie in wait for game)." *Auf dem Anstand gehen*—"to go shooting from a hiding-place," etc. This definition evidently applies to the second title of the symphony.

The German dictionary of the eighteenth century that is at hand does not give this last definition. Christian Ludwig's "Teutsch (*sic*) Englisches Lexicon" (Leipsic, 1765), contains many curious colloquial expressions, phrases, even slang terms—a most readable book of 2,370 double columns, quarto—but the hunting term is not mentioned.

measures; finally, the ending of the movement with the first section of the first theme. In Haydn's catalogue, the tempo is given as Larghetto, but this is probably due to some error.

II. Adagio, G major, 6-8. Only horns and strings are employed. The most important thematic material is in the opening solo for violin, with its ornamented melody. Horns are in dialogue with this violin and a solo violoncello. Horns at once take the beginning of the theme for the solo violin. In this movement, the horns are used in two keys, D and G. The Adagio has somewhat the character of a Sicilienne, in the accompaniment to the melody as in the melody itself.

III. Menuet, D major, 3-4. A sturdy movement in which all the instruments are simultaneously engaged; but in the Trio, D major, 3-4, there is alternate play of instruments.

IV. The Finale—Molto moderato—Presto, has an unusual character. The strings play a quiet theme in simple song-form. Then follow seven variations:

1. Two oboes and two horns, accompanied by strings.
2. Violoncello solo, with strings accompanying.
3. Flute solo, with strings.
4. Horn quartet, with strings. The first horn part goes to *F*-sharp.
5. Violin solo, with strings.

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6. The full orchestra. The theme is not changed melodically or harmonically, but the instrumentation differs from that of the first entrance. The orchestra remains *piano* throughout the variation.

7. Violoncello solo, with strings. A short passage leads to a Presto in 3-4. Figures in sixteenth notes, until *A* is held in the upper voice (first violins, two horns), while a new theme enters. It is repeated in echo fashion, and then the first theme of the first movement brings the end.

Some—Deldevez among them—refer to this symphony as Concertante on account of the solo parts.

THREE PIECES FOR ORCHESTRA, AFTER A TALE OF EDGAR ALLAN POE, OP. 59 NIKOLAI NIKOLAIEVITCH TCHEREPNIN

(Born at Leningrad on May 15, 1873; living at Paris)

Poe's "The Masque of the Red Death" in the French translation of Charles Baudelaire has suggested to Nikolai Tcherepnin these three "Fragments Symphoniques." The score is dated "Paris, 1931–1932." It is performed from the manuscript, which bears the dedication "à Monsieur Serge Koussevitzky."



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Nikolai Tcherepnin and his son Alexander Nikolaievitch have both been represented upon these programmes: the elder Tcherepnin by his Piano Concerto in C-sharp minor (Benno Moiseiwitsch, soloist) in Boston, October 27, 1922. Three pieces were conducted by the composer at the Boston concerts of November 27 and 28, 1931. They were "The Enchanted Kingdom" (after a Russian Tale); Eight Miniatures "After a Russian Illustrated Alphabet" (first performance); and a Prelude "In Memory of Rimsky-Korsakov" (first performance). Alexander Tcherepnin's "Magna Mater" was performed December 9, 1932 (first performance in the United States).

Nikolai Tcherepnin's Prelude (listed above) is an expression of reverence for his master—Rimsky-Korsakov, with whom he studied at the Imperial Conservatory, in Leningrad (1895–98). Having prepared for the law in that city, Tcherepnin soon gave his career to music. In 1901, he conducted the Belaiev Concerts. In 1905, he became conductor of the Marinsky Opera, and has since led orchestral concerts and opera on various occasions. In the first years of Diaghilev's Ballet Russe (1909–1914), he conducted performances in European cities. After the revolution (1918) he went to Tiflis, where he directed the Conservatory and the Opera. Since 1921, he

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has made Paris his home. The pupil of Rimsky-Korsakov has in turn become the teacher of Prokofieff, Obukov, and his own son.

The composer is familiar to many by the ballets "Le Pavillon d'Armide" and "Narcisse," produced by Diaghilev. Among his other ballets "The Masque of the Red Death" is of special interest at the moment. Three operas are listed: "Armut ist keine Schande," "Swat," and "Wanka, der Kanzler." A number of orchestral works include a prelude to Rostand's "La Princesse Lointaine," the Witches Scene from "Macbeth," and "Le Poisson d'Or" (after Pushkin). There are also songs, choral, and chamber music. The composer made a revision of Rimsky-Korsakov's "Snow Maiden" for the Opéra Comique in Paris in 1928. He rounded out Moussorgsky's fragmentary opera "The Fair at Sorotchintzky," filling in gaps from the composer's melodies, and otherwise completing the orchestration from sketches. The opera was produced at Monte Carlo on March 17, 1923, and at the Metropolitan Opera House, New York, November 29, 1930.

In his new score, Tcherepnin uses a maximum orchestration: five flutes (two interchangeable with piccolo), five oboes, two English horns, five clarinets, bass clarinet, three bassoons, double-bassoon, six horns, five trumpets, four trombones, two tubas, timpani, bass drum, four snare drums, two tambourines, cymbals, triangle, tam-

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tam, castanets, xylophone, chimes, small bells, celesta, pianoforte, two harps, organ and strings. A tam-tam and bell are played off stage in the second movement, and in the last, muffled drums are added.

The first movement is adagio; the strokes of the clock are suggested in a fateful undercurrent. The second movement opens molto largamente, and leads to an allegretto, the strains of a waltz. The conclusion progresses with mounting sonorities, allegro risoluto, and andante molto sostenuto to a climax, allegro feroce. The closing pages are molto adagio.

The composer sends as a key to the three movements, the following quoted lines from Baudelaire's translation:—

I.

Dans La Salle a L'Horloge d'Ebène.

. . . C'est dans cette salle que s'élevait une gigantesque Horloge d'Ebène . . .
. . . Son Pendule se balançait avec un tic-tac sourd, lourd, monotone . . .

II.

Une Fête.

L'Entrée. La Danse glissante.
La Danse lourde.
La Danse tourbillonante.

Le Carillon.

. . . C'était une joyeuse et magnifique Orgie . . .
. . . Il y avait du beau, du licencieux, du bizarre . . .
. . . C'était comme une multitude de rêves, qui se pavanaient ça et là, et l'on eût dit, qu'ils exécutaient la musique avec leurs pieds, et que les airs étranges de l'orchestre étaient l'écho de leurs pas . . .
. . . Et de temps en temps on entend sonner l'Horloge d'Ebène, et alors

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tout s'arrête, tout se tait, excepté la voix de l'Horloge . . . Les musiciens sont contraints d'interrompre leurs accords . . . les danseurs cessent forcément leurs évolutions . . . Les rêves sont glacés, paralysés dans leurs postures . . .

III.

Le Destin.

. . . Mais les échos de la sonnerie s'évanouissent, et à peine ont-ils fui, qu'une hilarité légère et mal contenue circule partout. Et la musique s'enfle de nouveau et les rêves rêvivent et ils se tordent ça et là, plus joyeusement que jamais . . .

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La Suprême Lutte. Le Carillon Funèbre.

. . . Et on reconnut alors la présence de la Mort Rouge, et tous les convives tombèrent un à un dans les salles de l'orgie . . .

. . . Et la vie de l'Horloge d'Ebène disparut avec celle du dernier de ces êtres joyeux . . .

. . . et les ténèbres et la ruine et la Mort Rouge établirent sur toutes choses leur empire illimité . . .

* * *

The perennial French enthusiasm for Poe is insufficiently expressed by *Larousse,* the encyclopedia famous for its definition of Shakespeare as "the author of a great number of tragedies and comedies regarded for the most part as masterpieces." Larousse dismisses Poe as "an American writer of disordered* imagination,

*"*déreglé.*" Rémy de Goncourt takes exception to this definition as no less applicable to Baudelaire, Chateaubriand, Goethe, Dante, or Flaubert.



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author of the *Histoires Extraordinaires.*" The French poets and essayists have been less laconic. Charles Baudelaire was the awakener of a prodigious Poe movement in France. He translated the bulk of Poe's prose, and Mallarmé did as much with the poems. The tales, poems, and novels have been subsequently retranslated, praised and analyzed from generation to generation, until the French bibliography of Poe has become a literary "who's who," pages long.

It was in 1846 or 1847 that Baudelaire fell by chance upon a copy of "The Murders in the Rue Morgue." He canvassed his American acquaintances for copies of Poe's periodicals, seizing every "tale" he could lay his hands upon. Poe at the first reading stirred in him what he called *"une commotion singulière."* It was, according to Baudelaire himself, something far more than the exotic, the touch of madness in the subjects, that so completely captured the imagination of the symbolist poet. Poe's style became at once his ideal of *"La Beauté,"* the realization of something he had long been striving for. As he wrote to a friend—"Then I found, believe me if you will, poems and tales which I had long dimly sensed, but in a vague and formless way, and which Poe had integrated and brought to perfect expression." "I am accused, *I,*" he wrote in

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1864, "of imitating Poe. Do you know why I so patiently translated Poe? Because he resembled me. The first time I opened a book by him, I saw with terror and delight not merely objects that I had dreamed of, but *sentences,* which I had thought of, and he had written twenty years before."

Baudelaire, at that time spiritually reduced by poverty and drugs, by lack of recognition, by the encumbrance of his notorious Jeanne Duval, found a new purpose in life. He left Jeanne for Poe, threw himself intermittently into the labor of translation, until, by 1865 he had put into French two volumes of "Histoires Extraordinaires," "Aventures d'Arthur Gordon Pym," "Eureka," and "Histoires Grotesques et Sérieuses." These translations, which for the most part keep faith with and preserve the flavor of the original,* fall little short of one-half the poet's published works.

Poe had meanwhile died, and the Frenchman found a new mis-

*In "Baudelaire, Flesh and Spirit," Lewis Piaget Shanks places the translation above the translated. "If he (Baudelaire) does yield now and then to the sorcery of his master, borrowing motifs or metaphors, he casts them into a finer mold, the mold of his Latin culture.

"His translation proves it, despite occasional mistakes that show too great dependence upon his dictionary. Astonishingly literal as it is, it still surpasses the original. It has no paragraphs filling two pages, no frightful lapses into the jargon of journalism, none of the vulgar smartness that makes us remember that Poe wrote in 1840. Many things in Poe's diction "date" him definitely. Not so with Baudelaire: he gives us the classic French of all time. This is why Walter Pater preferred to read Poe in French: his ear caught Baudelaire's superiority in elegance and tone unity."



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sion. "I want to make Edgar Poe, who is not much in America, a great man in France." In an article written for the Revue de Paris (1852) Baudelaire states—"There are destinies oppressed by fatality; there exist in the literature of every country men who bear the word 'Luckless' written in mysterious characters on the sinuous wrinkles of their foreheads—Society strikes them with an individual anathema, and against them uses as arguments vices of character which its own persecution has given them." Unconsciously the writer seems to identify himself with Poe as the victim of society. Surely there is a strange resemblance in these two self-tortured artists of different worlds.

Forgetting for the moment his difficulties with his own public, Baudelaire had much to say about the attitude toward Poe in America,* which he called at different times, "a vast cage," "a great banking establishment," and "a great gaslit Barbaria." When Griswold began to make grudging remarks about Poe, even in his obituary notice, Baudelaire sent forth this barb: "Is there no law in America which keeps dogs out of cemeteries?"

"Perhaps the tumult of criticism awakened by the French writer may teach us to understand the American," so concludes Arther

*It should be remembered that Emerson called Poe "the jingle man," and James Russell Lowell spoke of his genius as "two-fifths sheer fudge."

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* * *

The Masque of the Red Death

"The Masque of the Red Death," one of Poe's later tales, has been particularly admired for the writer's canny skill in cumulative effect. Quotations from the English text will revive the scene:—

"The 'Red Death' had long devastated the country. No pestilence had ever been so fatal, or so hideous. Blood was its avatar and its seal—the redness and the horror of blood. There were sharp pains and sudden dizziness, and then profuse bleeding at the pores, with dissolution. The scarlet stains upon the body, and especially

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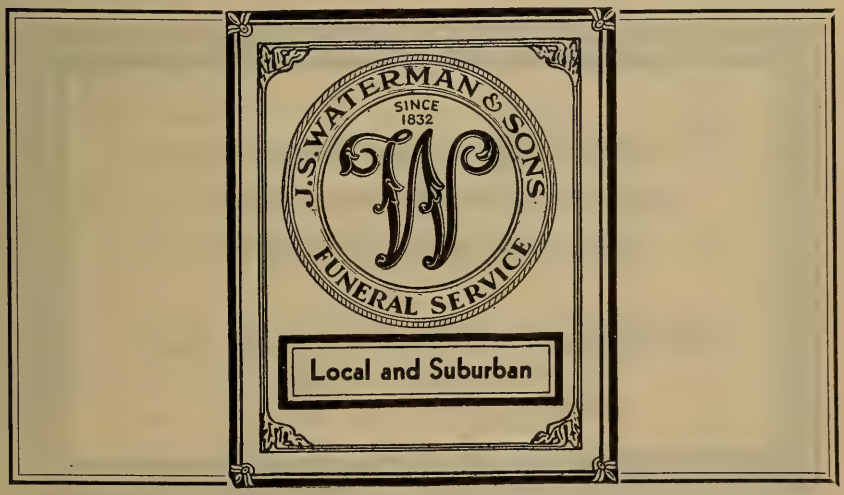
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upon the face of the victim, were the pest ban which shut him out from the aid and from the sympathy of his fellow-men. And the whole seizure, progress, and termination of the disease were the incidents of half an hour." . . .

But the Prince of the realm, a gentleman of "indefinite decorum," defies fate in a novel manner. "When his dominions were half depopulated, he summoned to his presence a thousand hale and lighthearted friends from among the knights and dames of his court, and with these retired to the deep seclusion of one of his castellated abbeys. This was an extension and magnificent structure, the creation of the Prince's own eccentric yet august taste. A strong and lofty wall girdled it in. This wall had gates of iron. The courtiers, having entered, brought furnaces and massy hammers, and welded the bolts. They resolved to leave means neither of ingress nor egress to the sudden impulses of despair or of frenzy from within. The abbey was amply provisioned. With such precautions the courtiers might bid defiance to contagion. The external world could take care of itself. In the meantime it was folly to grieve, or to think. The Prince had provided all the appliances of pleasure. There were buffoons, there were improvisatori, there were ballet-dancers, there were musicians, there was beauty, there was wine. All these and security were within. Without was the 'Red Death.'" . . .

The masquerade is held in seven rooms of the abbey, fantastically decorated in seven colors. And in the end room, draped entirely in black, "there stood against the western wall a gigantic clock of ebony. Its pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute-hand made the circuit of the face, and the hour was to be stricken, there came from the brazen



lungs of the clock a sound which was clear and loud and deep and exceedingly musical, but of so peculiar a note and emphasis that, at each lapse of an hour, the musicians of the orchestra were constrained to pause, momentarily, in their performance, to hearken to the sound; and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation. But when the echoes had fully ceased, a light laughter at once pervaded the assembly; the musicians looked at each other and smiled as if at their own nervousness and folly, and made whispering vows, each to the other, that the next chiming of the clock should produce in them no similar emotion." . . .

"There was much of the beautiful, much of the wanton, much of the bizarre, something of the terrible, and not a little of that which might have excited disgust. To and fro in the seven chambers there stalked, in fact, a multitude of dreams. And these, the dreams, writhed in and about, taking hue from the rooms, and causing the wild music of the orchestra to seem as the echo of their steps. And anon there strikes the ebony clock which stands in the hall of the velvet. And then, for a moment, all is still, and all is silent save the voice of the clock. The dreams are stiff-frozen as they stand. But the echoes of the chime die away, they have endured but an instant, and a light, half-subdued laughter floats after them as they depart. And now again the music swells, and the dreams live and writhe to and fro more merrily than ever, taking hue from the many-tinted windows through which stream the rays from the tripods." . . .

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After one of these dreadful pauses, and another lapse of sixty minutes "which," the author reminds us in a fateful parenthesis, "embrace three thousand and six hundred seconds of the time that flies," "there were twelve strokes to be sounded by the bell of the clock, upon which the assemblage became aware of a strange masked figure standing before them.

"The figure was tall and gaunt, and shrouded from head to foot in the habiliments of the grave. The mask which concealed the visage was made so nearly to resemble the countenance of a stiffened corpse that the closest scrutiny must have had difficulty in detecting the cheat. And yet all this might have been endured, if not approved, by the mad revellers around. But the mummer had gone so far as to assume the type of the Red Death. His vesture was dabbled in blood, and his broad brow, with all the features of the face, was besprinkled with the scarlet horror." . . .

The Prince, in anger, orders the intruder seized, but none dare lay hands on him. "It was then, however, that the Prince Prospero, maddening with rage and the shame of his own momentary cowardice, rushed hurriedly through the six chambers, while none followed him on account of a deadly terror that had seized upon all. He bore aloft a drawn dagger, and had approached in rapid impetuosity to within three or four feet of the retreating figure, when the latter, having attained the extremity of the velvet apartment, turned suddenly and confronted his pursuer. There was a sharp cry, and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterward, fell prostrate in death the Prince Prospero. Then, summoning the wild courage of despair, a throng of revellers at once threw themselves into the black apartment, and,

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seizing the mummer, whose tall figure stood erect and motionless within the shadow of the ebony clock, gasped in unutterable horror at finding the grave-cerements and corpse-like mask, which they handled with so violent a rudeness, untenanted by any tangible form."

"And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall. And the life of the ebony clock went out with that of the last of the gay. And the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all."

J. N. B.

Symphony No. 3 in E-flat major, "Eroica," Op. 55

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and

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highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.' "

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; " and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself de-

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clared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!' "

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc. "C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands, "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell

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over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

* * *

Is it possible to devise, as some have attempted, a consistent programme for this symphony? Henry Edward Krehbiel pointed out the difficulties:

"It was smooth sailing for the first and second movements, that is, to find in them a delineation of the life and death of a hero; but a world of trouble was caused by the Scherzo coming after the funeral march, and the Finale with its variations. How the commentators have labored to extricate themselves from a predicament into which they would never have fallen if Beethoven had anticipated his procedure in the Ninth Symphony and made his Scherzo precede the Adagio! Then the progress of the hero would have been found delineated plainly enough in the four movements—his aspirations and struggles in the first, his rest and recreation in the second, his death in the third and apotheosis in the last.

"As it is, see what has been done: Berlioz suggests that the Scherzo and Finale picture funeral games given in honor of the dead hero, such as Homer describes in his *Iliad;* Marx's scheme for the



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entire work might be outlined as follows: I, An ideal battle as the *Einbegriff* (*i. e.,* the purport) of an heroic life; II, A nocturnal inspection of the battlefield; III, Merrymaking in camp; IV, Celebration of peace. Lenz's notion can be set forth as follows: I, Life and death of a hero; II, Funeral; III, Truce at the grave; IV, Funeral feast and heroic ballad. Oulibischeff, who never forgave Beethoven for not being as other men, likened the Scherzo to an armistice which the soldiers devote to pleasures. Some seize their rifles and hurry into the woods and we hear the merry fanfares of their hunting horns, while the measures of the soft-voiced instruments tell us that the hunters have come upon the tracks of some poor hamadryad whose fate is linked to her tree and who therefore cannot escape them.

"For Oulibischeff the Finale has absolutely no connection with the poetical conceit contained in the preceding movements, while Ambros fancifully pictures the variations as following one upon the other like a procession of many generations of men marching up to the cyclopean monument erected to the hero and crowning it with wreaths and flowers. . . ."

Krehbiel's reference to Marx might be expanded. Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the

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victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*'Held'*) the whole, the full-fledged *man,* in whom are present all the purely human feelings of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein

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the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off."* And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique,* as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world of Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

* * *

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand

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The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. The symphony was performed in the Apollo Rooms, New York City, at the second concert of the Philharmonic Society on February 18, 1843.



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The programme published the following comments on the "Heroic" symphony:

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This amazing description was published in the programme several times when the work was repeated; "twenty-five years later it called forth an indignant protest from the *Tribune's* reviewer."

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At one of the concerts of the Musical Fund, which came into existence in New York in 1828, the "Heroic" Symphony was played arranged as a septet.

* * *

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the violoncellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

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The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

D'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the *"militarisme,"* the adaptation of a warlike rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or rather a double theme, with variations. Beethoven was fond of it, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for Pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent

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theme. The first two variations in the strings are contrapuntal. In the third, the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

* * *

After the first public performance at Vienna on April 7, 1805, the correspondent of the *Freymüthige* divided the audience into three parties:

"Some, Beethoven's particular friends, assert that it is just this symphony which is his masterpiece, that this is the true style for high-class music, and that if it does not please now, it is because the public is not cultured enough, artistically, to grasp all these lofty beauties; after a few thousand years have passed, it will not fail of its effect. Another faction denies that the work has any artistic value and professes to see in it an untamed striving for singularity which had failed, however, to achieve in any of its parts beauty or true sublimity and power. By means of strange modulations and violent transitions, by combining the most heterogeneous elements, as for instance when a pastoral in the largest style is ripped up by the basses, by three horns, etc., a certain undesirable originality may be achieved without much trouble; but genius proclaims itself not in the unusual and the fantastic, but in the beautiful and the sublime. Beethoven himself proved the correctness of this axiom in his earlier works. The third party, a very small one, stands midway between the others—it admits that the symphony contains many beauties, but concedes that the connection is often disrupted entirely, and that the inordinate length of this longest and perhaps most difficult of all symphonies wearies even

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the *cognoscenti,* and is unendurable to the mere music-lover; it wishes that H. v. B. would employ his acknowledgedly great talents in giving us works like his symphonies in C and D, his ingratiating Septet in E-flat, the intellectual Quintet in D (C major?) and others of his earlier compositions which have placed B forever in the ranks of the foremost instrumental composers. It fears, however, that if Beethoven continues in his present path, both he and the public will be the sufferers. . . . The public and Herr van Beethoven, who conducted, were not satisfied with each other on this evening; the public thought the symphony too heavy, too long, and Beethoven himself too discourteous, because he did not nod his head in recognition of the applause which came from a portion of the audience."*

* * *

At Nussdorf in the summer of 1817, Beethoven, who had then composed eight symphonies, and the poet Christian Kuffner were having a fish dinner at the Tavern "Zur Rose." Kuffner asked him which of his symphonies was his favorite.

"Eh! Eh!" said Beethoven. "The 'Eroica.'"

"I should have guessed the C minor," said Kuffner.

"No, the 'Eroica.'"

* Krehbiel's edition of Thayer's "Beethoven," Vol. 11, page 43.

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Third Programme

FRIDAY AFTERNOON, OCTOBER 20, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 21, at 8.15 o'clock

Ravel . . . "Le Tombeau de Couperin" (Suite for Orchestra)

I. Prelude.
II. Forlane.
III. Menuet.
IV. Rigaudon.

Stravinsky . . "Le Sacre du Printemps" ("The Rite of Spring")
Pictures of Pagan Russia

I. The Adoration of the Earth.
Introduction—Harbingers of Spring—Dance of the Adolescents—Abduction—Spring Rounds—Games of the Rival Cities—The Procession of the Wise Men—The Adoration of the Earth (The Wise Man)—Dance of the Earth.

II. The Sacrifice.
Introduction—Mysterious Circles of the Adolescents—Glorification of the Chosen One—Evocation of the Ancestors—Ritual of the Ancestors—The Sacrificial Dance of the Chosen One.

Sibelius Symphony No. 2, in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

There will be an intermission before the symphony of Sibelius

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SUITE FOR ORCHESTRA, "LE TOMBEAU DE COUPERIN"* ("COUPERIN'S TOMB") JOSEPH MAURICE RAVEL

(Born at Ciboure, Basses-Pyrenées, on March 7, 1875; at home near Paris)

In July, 1914, Ravel began to compose a Suite for pianoforte, entitled "Le Tombeau de Couperin." The fantastical title was probably invented to give the idea that the Suite was in the ancient manner, after the manner of the great writer for the clavecin, whose exquisite music is still modern. The war came and Ravel fought for his country. The work was completed in June and November of 1917. The published Suite was copyrighted in 1918. The Suite is in memory of his friends killed in the war.

Ravel took four movements of this pianoforte suite and orchestrated them. The orchestra employed is a small one: two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, two horns, one trumpet, harp, and strings. This Suite was brought out at a Pasdeloup concert in Paris, Rhené-Baton conductor, on February 28, 1920.

The first performance in the United States was at Boston by the Boston Symphony Orchestra on November 19, 1920, Mr. Monteux conductor.

1. PRELUDE. E minor, vif, 12-16 time.

2. FORLANE. The forlane, forlana, or furlana, is said to derive its name from the district of Friula, whose inhabitants were called Furlani. (Marshal Ducrot was made Duke de Frioul.) It is an old dance, belonging to the Venetian gondoliers, and performed by two dancers, whirling giddily, and, as some say, now and then giving imitations of rowing or pulling an oar. The time is generally given as 6-8. Desrat describes it as having a close analogy to the tarantella, and he says the time is 3-8. The furlana was one of several foreign dances that made their way into France late in the sixteenth or early in the seventeenth century, as the figured Italian dances, the Brando and the Balletto, hitherto unknown or little practised at the Court, came into fashion in the time of Catherine de Medicis, who loved dancing, so that, as Brantôme assures us, she busied herself with inventing ballet steps and devising new figures. But it was Guillaume Louis Pécourt who made popular La Forlana, with La Bourrée d'Achille, La Mariée, Le Contredanse, Le Rigaudon des vaisseaux, Aimable Vainqueur, La Bourgogne, La Savoye, La Conty, Canary à deux, and many others.

Pécourt was born at Paris in 1653; he died there in 1729. He made his first appearance as a dancer in Lully's lyric tragedy, "Cadmus et Hermione," at the Palais Royal, in 1674. He was

*Three hundred years have passed since the death of Francois Couperin (born in Paris, Nov. 10, 1668; died there, Sept. 12, 1733).

ballet-master at the Court and at the Opéra until 1703, but he was actively employed as a master to the time of his death. He is described as a handsome, graceful fellow, loved by every one, especially women. He was for a time a favorite with Ninon de l'Enclos. Famous for his native wit, unusually well-read, he once encountered the Duke de Choiseul at Ninon's house. Pécourt was wearing a coat so heavily embroidered that it resembled a uniform. The Duke, jealous, knowing that Pécourt preferred the dancer, sneered: "Since when have you been in the military and in what division of troops do you serve?" To which Pécourt replied: "I command a *corps* in whose service you have been for a long time." It is strange that the gossiping Tallemant des Reaux in his amusing reminiscences of Ninon does not mention the Duke or the dancer, who was famous for his grace and agility in Lully's "Thésée," "Atys," "Isis," "Bellérophon," "Persée," "Amadis." Bruyère introduced him in his "Des Femmes" as Bathyllus.*

3. Menuet. The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV danced it to music composed for

*For the sting in this comparison see the sixth satire of Juvenal, line 63. Bathyllus of Alexandria with Pylades of Cilicia brought to perfection the imitative dance, or ballet, called *Pantomimus*. One of his favorite rôles was Leda.

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him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

4. Rigaudon. Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of Music: "I have heard a dancing master say that the name of this dance came from that of its inventor, who was called 'Rigaud.'" Mistral states that this Rigaud was a dancing-master at Marseilles. The word "rigadoon" came into English literature as early as 1691. There is a verb "rigadoon." Dr. Oliver Wendell Holmes in "Elsie Venner" uses it: "The Doctor looked as if he should like to rigadoon and sashy across as well as the young one."

The noun in English, as in French, is applied to the dance and the music for the dance.



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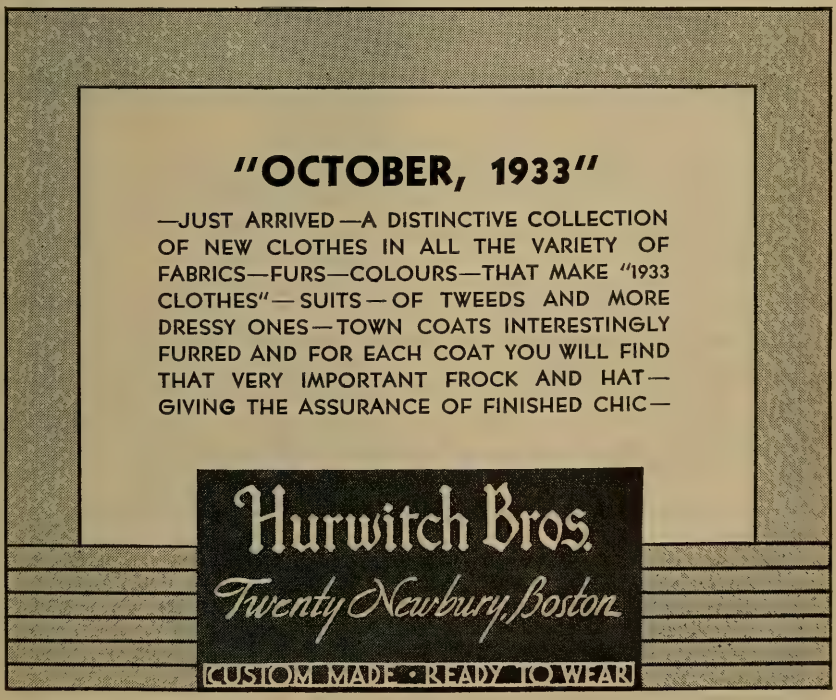
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"Le Sacre du Printemps" ("The Rite of Spring"): Pictures of Pagan Russia, in two parts Igor Stravinsky

(Born at Oranienbaum, near Leningrad, Russia, on June 5, 1882; now living)

"The Rite of Spring," or more literally according to the Russian "Spring Consecration," scenery and costumes designed by Nicolas Roerich, choreography by W. Nijinsky, was produced at the Théâtre des Champs Élysées on May 29, 1913, by the Diaghilev Ballet Russe. Mr. Monteux conducted. The chief dancers were M. Nijinsky and Mlle. Piltz. The performance, while it delighted some, incited howls of protest. The hissing was violent, mingled with counter cheers, so that M. Astruc ordered the lights turned up. The late Alfred Capu wrote a bitter article published in *Le Figaro,* in which he said:—

Bluffing the idle rich of Paris through appeals to their snobbery is a delightfully simple matter....The process works out as follows: Take the best society possible, composed of rich, simple-minded, idle people. Then submit them to an intense régime of publicity. By pamphlets, newspaper articles, lectures, personal visits and all other appeals to their snobbery, persuade them that hitherto they have seen only vulgar spectacles, and are at last to know what is art and beauty. Impress them with cabalistic formulæ. They have not the slightest notion of music, literature, painting, and dancing; still, they have heretofore seen under these names only a rude imitation of the real thing. Finally assure them that they are about to see real dancing and hear real music. It will then be necessary to double the prices



at the theatre, so great will be the rush of shallow worshippers at this false shrine.

Mr. Carl Van Vechten describes the scene in his book: "Music after the Great War":

"I attended the first performance in Paris of Stravinsky's anarchistic (against the canons of academic art) ballet, 'The Rite of Spring,' in which primitive emotions are both depicted and aroused by a dependence on barbarous rhythm and harmony, as even so late a composer as Richard Strauss understands them, do not enter. A certain part of the audience, thrilled by what it considered to be a blasphemous attempt to destroy music as an art, and swept away with wrath, began very soon after the rise of the curtain to whistle, to make cat-calls, and to offer audible suggestions as to how the performance should proceed. Others of us, who liked the music and felt that the principles of free speech were at stake, bellowed defiance. It was war over art for the rest of the evening, and the orchestra played on unheard, except occasionally when a slight lull occurred. The figures on the stage danced in time to music that they had to imagine they heard, and beautifully out of rhythm with the uproar in the auditorium. I was sitting in a box, in which I had rented one seat. Three ladies sat in front of me, and a young man

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occupied the place behind me. He stood up during the course of the ballet to enable himself to see more clearly. The intense excitement under which he was laboring, thanks to the potent force of the music, betrayed itself presently when he began to beat rhythmically on the top of my head with his fists. My emotion was so great that I did not feel the blows for some time. They were perfectly synchronized with the beat of the music. When I did, I turned around. His apology was sincere. We had both been carried beyond ourselves."

There were five performances in Paris that season.

When this ballet was brought out at Drury Lane, London, on July 11, 1913, with Mr. Monteux conductor, it was thought advisable to send a lecturer, Mr. Edwin Evans, in front of the curtain, to explain the ideas underlying the ballet. At the end of the performance there was greater applause than hissing.

The music of this ballet was performed for the first time in concert form by an orchestra conducted by Mr. Monteux at one of his concerts at the Casino de Paris in Paris on April 5, 1914, when it was enthusiastically applauded.

And now "The Rite of Spring" is acclaimed by many as Stravinsky's "greatest work."

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The first performance of the music in this country was by the Philadelphia Orchestra in Philadelphia on March 3, 1922.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on January 25, 1924.

On April 11, 12, 1924, "The Rite of Spring" was performed in Boston by the Boston Symphony Orchestra as an "extra" number, "by general request." This being interpreted meant that the performance was in addition to the regular concert, and those who did not wish to hear it were free to leave the hall.

There was a performance conducted by Dr. Koussevitzky in Boston on December 26, 1924.

Much has been written about this remarkable ballet. Some have gone to Sir J. G. Frazer's "Golden Bough" and talked about the mystical adoration of Spring "as the sign of fertility culminating in a propitiatory sacrifice"; how the decay of vegetation in winter is the weakening of the impulse of fertility and must be brought to life in a younger form. Mr. Edwin Evans finds behind the pretext of a rite the marvellous power inherent in all nature to grow, develop, and assume new forms. "This power is so great that it affects Nature herself with a tremor, expressing itself in uneasiness at the critical period of adolescence in all living things. It is that



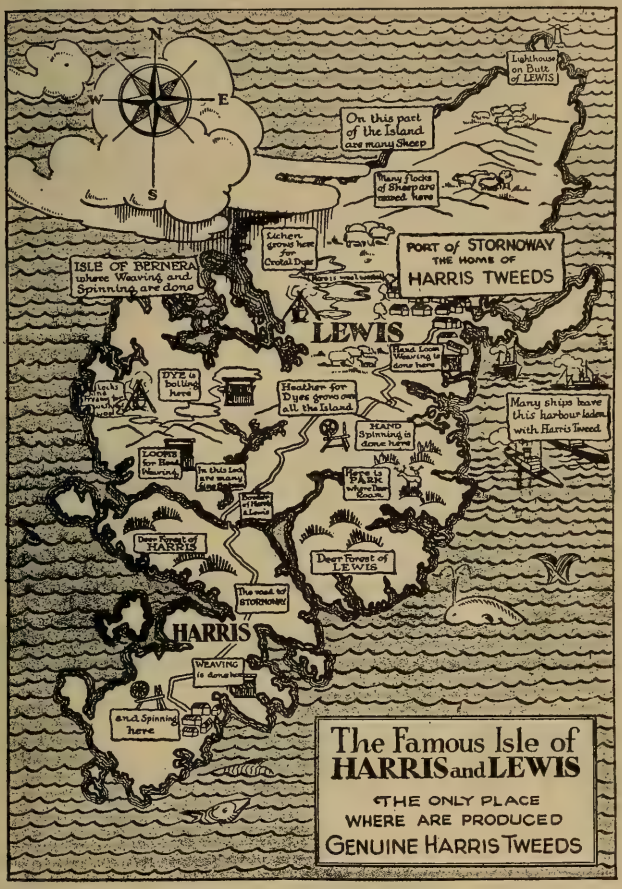
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tremor, that inner disturbance, which is the underlying thought of 'The Rite of Spring.'" And Edith Sitwell has this to say: "Life is energy, and the very fact of that life will eventually push us over the abyss into the waiting and intolerable darkness. In 'The Rite of Spring' he [Stravinsky] gives us the beginning of energy, the enormous and terrible shaping of the visible and invisible world through movement."

Thus might Captain Lemuel Gulliver have heard learned professors discussing at the Academy of Legado.

But some have quoted Stravinsky as saying that this work is to be regarded as abstract music in all but name, a modern symphony. The answer to this is that descriptive titles for the various sections are in the score.

* * *

And so Boris de Schloezer in an elaborate study of Stravinsky published in *La Révue Musicale* for December, 1923, is inclined to smile at those who speak of the "religious, mystical element" in the ballet, and philosophize over "the mentality of primitive man evoked by a Russian, rather, Scythian barbarian." He insists that in Russia the Negro-American elements, as syncopation, would be at once

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recognized. The work is not an impressionistic evocation; it is "the direct transposition of a certain act on a sonorous plane," a symmetrical construction.

Stravinsky worked on "The Rite of Spring" in 1912–13, completing it at Clarens. Boris de Schloezer discussing the question of Russian folk-song influence, states that the two melodies in "Mysterious Circles of Youths" and the second motive in "Ritual Action" are Russian folk-tunes; the other themes, while they have Russian character—rhythmic accentuation, preciseness of melodic lines, harmonic harshness, a diatonic nature—are of Stravinsky's invention.

* * *

The first part of the work is "The Fertility of the Earth." The second part is "The Sacrifice."

Part I

There is a slow Introduction, which, according to commentators, portrays "the mystery of the physical world in Spring." It is said that Stravinsky here uses wood-wind instruments, whose "dryness conveys a more austere expression of truth"; he "mistrusts the facile expressiveness" of the strings.

The curtain rises. Omens of Spring. Dances of the Youths and



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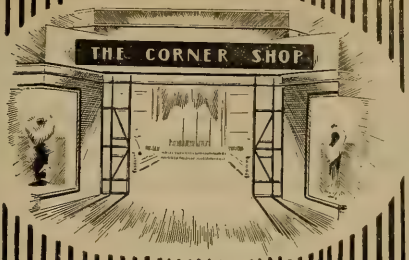
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Then come the Spring Rounds, introduced by a tune for clarinet. The main portion of the dance is based on the theme already announced by the trumpets. Another Ceremony: Games of Rival Towns. An old man, wise, white-haired, bearded, enters. He is the Celebrant. He prostrates himself. All kiss the ground. A sacred dance follows. When this ballet was performed early in 1914 at Moscow, this first section was entitled "The Kiss to the Earth."

Part II

At the Introduction, "The Pagan Night," Mr. Evans has said: "A deep sadness pervades it, but this sadness is physical, not sentimental. It is gloomy with the oppression of the vast forces of Nature, pitiful with the helplessness of living creatures in their presence. This Prelude leads to the Mystic Circle of the Adolescents. Girls dance and play. One must be sacrificed to Spring. The victim is chosen. Her Glorification. Evocation of Ancestors. Ritual Performance of the Ancestors. The chosen victim begins her sacrificial act. She must dance herself to death."

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We now quote from a long article about Stravinsky by Mr. Leigh Henry (*Musical Times,* London, 1919): "The ordinary academic classifications of chords are negated by him; he realizes that academic dogmas of harmony are all based on an arbitrary delimitation of the complete resources of musical sound and sound combination to a diatonic system (which is in reality only one of many musical modes), and are only applicable to and capable of the necessarily limited range of expression obtainable from that system." That is to say, the chords sufficient to the artistic purposes of the great majority of preceding composers no longer sufficed for Stravinsky, who—as Henry says—"perceives all aspects of life that impinge upon his consciousness with such clarity and penetration of

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A PORTRAIT OF DR. KOUSSEVITZKY

By K. P. VODKIN

This is one of the pictures shown in the collection which is now on view in the Huntington Avenue Foyer.

vision that he is aware of a myriad of subtle facts undiscerned by his musical forerunners."

Stravinsky himself is reported as saying, "I want, not to suggest situations or emotions, but simply to manifest, to express them. I think that there is in what are called 'Impressionist' methods a certain amount of hypocrisy, or at least a tendency toward vagueness and ambiguity. That I shun above all things, and that perhaps is the reason why my methods differ as much from those of the impressionists as they differ from academic conventional methods. Though I find it extremely hard to do so, I always aim at straightforward expression in its simplest form. I have no use for 'working-out' in dramatic or lyric music. The one essential is to feel and to convey one's feelings."

Stravinsky's conception of rhythm, its independence, was made the subject of comment by C. Stanley Wise in an article published in the *Musical Quarterly* (New York, April, 1916):

"It should be noticed that in his compositions he [Stravinsky] holds himself free to express just what he wishes to say—or I would rather put it that he writes whatever he feels to be the essence of his subject—leaving to his interpreters the task of conveying his meaning to his hearers. I remarked especially that feature of his artistic production three years ago, when he was busy with the composition of 'Le Sacre du Printemps.'

"Looking through the first sketch of the great solo dance in the second act, where the rhythm varies continually, the bars being marked 3-8, 2-4, 3-4, 4-4, 5-4, 6-8, 7-8, and so on, in an order that at first strikes one as purely fortuitous, I am impressed by the great

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difficulties presented therein for dancer and conductor. I could not resist asking him, therefore, whether during its composition he had consulted Nijinsky or his *première danseuse,* with regard to its effective execution.

"His reply was most decided and something to this effect: 'Surely not! A musician must write in accordance with his own ideas. It would be impossible for two persons to compose a work.' Some weeks later he hastened to tell me that he was 'just back from the first rehearsals of the "Sacre," ' and he must say that the dance that had been evolved was the most beautiful that he had ever seen."

MEMORIES AND IMPRESSIONS OF "LE SACRE DU PRINTEMPS"

By M. D. Calvocoressi

When *Le Sacre du Printemps* was first produced (in Paris, on the 29th May, 1913) Stravinsky's reputation had been made by his two earlier ballets *The Fire Bird* and *Petrushka.* Both these continued, in a straight line, the traditions of Russian "national" music. The fairy world of *The Fire Bird* and the merry crowds in *Petrushka* were not without precedents—even from the purely musical point of view—in Russian opera and ballet. And *Le Sacre,* too, was close enough to these traditions, not only in its musical style, but in its very spirit. The present writer remembers having pointed out, at the time, how many affinities the music showed with

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things such as the finale of Borodin's second symphony or the archaic-epic scenes in Glinka's *Russlan* and Rimsky-Korsakov's *Mlada*. But it was a tremendous leap forwards, and in a new direction as well. And the Paris audience included many people who were not concerned with Stravinsky's heredity nor prepared for anything like *Le Sacre du Printemps*. Maybe this title had led them to expect something sweetly poetic, like the delightful *Spectre de la Rose,* produced by Diaghilef not long before.

So far, none of the novelties introduced by him, however striking they may have been—not even the orgiastic *Shéhérazade*—had given his patrons any shock save of delightful surprise. But here everything except the beautiful settings by Roerich turned out to be rudely disturbing to most of them. The harshness and violence of the music left even experienced and unprejudiced listeners aghast. Paul Claudel was to describe it as "so cruel that it attacked the soul as an icy north wind or a merciless sun the body." The evolutions and actions of the dancers were deliberately made as constrained, gawky, and heavy as possible, in order to evoke the primitive, apprehensive mentality of the men and women of the stone age, struggling against the awesome forces of nature arrayed against them.

This idea was admirable, but not successfully carried out. Nijinsky's choreography stopped half-way, taking into account—as pointed out by the eminent Russian specialist, André Levinson—all the rhythmic suggestions in the music separately, but not co-ordinating them into a whole: so that the results were, now and then, rather caricatural. And yet, how beautiful most of it was! Nobody who witnessed the 1913 production will ever forget the wonderfully impressive entry of the warriors creeping up, clad in eland skins

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and wearing eland skulls on their heads, nor the strangely inhuman, "tetanic" (to quote Levinson again) dance of the maiden before the sacrifice.

Later, *Le Sacre du Printemps* was given in an entirely different spirit, neither the dramatic and lyrical elements in the music nor the archaic-ethnographic character of the subject being turned to account. The new, so-called "purely abstract" choreography by Miassin (which was generally found most unsatisfactory) had been devised in accordance with Stravinsky's declaration that the score, despite its having been written as a ballet—and one with a subject if not with an actual plot—was to be understood and treated not as descriptive or illustrative, but as pure, abstract music. He acknowledged, according to his latest biographer, André Schaeffner, that the idea of composing it first came to him in consequence of a dream in which he saw "a young girl dancing, until she dropped down exhausted, in front of incredibly old and withered men." But to another writer he said that its germ actually was a musical motif which occurred to him shortly after he had finished writing *The Fire Bird*: "As this motif and the music I derived from it were forcible and brutal in character, I used as a pretext for further developments the very evocation which it brought to my mind—the prehistoric age in Russia. But mark that the idea came out of the music, and not the music out of the idea. My work is architecture, not anecdote; and the principle of its structure objective, not descriptive."

As Boris de Schloezer remarks in his book on Stravinsky (Paris, 1929), the genesis of a work of art and its ultimate nature are very different things; and stage-production of *Le Sacre* remains not only

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legitimate, but positively useful, because it translates the music into the very imagery which had been its "pretext"—the producer's mind having to follow the reverse course of that followed by the composer's.

This, by the way, makes it clear that the most faithful and otherwise adequate setting and choreography will not be the most "abstract." They must give us something that can be accepted as a vision of prehistoric Russia, even if it be no unduly realistic one.

* * *

Le Sacre du Printemps was soon to be tested as "pure" music. Its first concert performance took place in April, 1914, in Paris. And although the audience gave signs of uneasiness, and there was a little hissing at the end (the year before, at the Théâtre des Champs Elysées, hissing and cries of anger or derision had more than once drowned the sound of the orchestra) the experiment proved successful. Since then, as everybody knows, concert performances have taken place in most countries and quite often here. Nowadays, pending the time—maybe far distant—when the work will again be given in ballet form,* and perhaps the right way to pro-

*It was so given by the Philadelphia Orchestra, Leopold Stokowksi, conductor, Martha Graham, chief dancer, Leonide Massine, director of choreography, in the Metropolitan Opera House, Philadelphia, April 11, 12, 14, and the Metropolitan Opera House, New York, on April 24, 1930.

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duce it discovered (if only we could have, then, what we had in 1913 plus all that the genius of Fokin would have added to it!) we have to rest satisfied with hearing the music in the concert-hall.

This entails no hardship whatever either for Stravinsky—who is treated and assessed exactly as he wishes to be—or for music-lovers. *Le Sacre* may be "abstract" music: but it would be difficult to conceive music whose appeal could be more immediate and definite—one is almost tempted to say, "concrete." It is logical and sustained enough to hold its own. It acts by sheer force and insistence, and there is no need for visual impressions to add to its effects or interpret them. No music goes farther in physical effectiveness. The only parallel that suggests itself is the tremendous final climax in the *Dusk of the Gods*. Not from the point of view of loudness alone, for it is easy enough to be impressive by dint of noise (as, for instance, in the "1812" Overture), but by virtue of other factors which make for overwhelming potency: in both cases the very quality of the music (and chiefly of the harmonies), the piling-up and cumulative effect of patterns and rhythms and colours.

There is, of course, a world of difference between the two, and not in style only. Wagner relies upon the associate significance of the themes and even the colours which he brings together in this gigantic peroration, towards which he had been working from the



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very first note in *Rheingold*. The appeal of his music is to the intellect as much as to the senses. But the purely physical power is there, independently of all the rest. Let a listener who knows neither the story of the "Ring" nor a single note of its music hear this finale, and he will experience it to the full.

The most striking feature in *Le Sacre* (apart from a thousand and one technicalities which do not come within the scope of this article) is that it does not aim at appealing to any definable kind of human emotion, nor to poetic imagination, nor to the intellect proper. It has no undercurrent, no ulterior purpose. It must be "yielded to" rather than "grasped," and the best way to listen to it is to listen passively—a peculiar case, and indeed one without parallel in music standing, by virtue of its intrinsic merits, on so high a level. *Le Sacre,* for this and other reasons, was a kind of thing that could not be done twice. Stravinsky forthwith realised as much, and wisely refrained from attempting a second experiment in the same direction.

Reprinted from the "B.B.C." Programme, London, November 16, 1932.

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SIBELIUS: Nationalist Composer of Finland

By Neville Cardus.

Sibelius is frequently called a "national" composer. It is a convenient classification, so long as we know exactly what it means, and how little it means to the essential genius of the man. There has been much loose talk in recent years about "nationalism" in music. A composer is not necessarily going to express the spirit of his country simply by exploiting a few folk tunes. As a fact, the most national music ever written contains scarcely a bar of folk music; I refer to *The Mastersingers,* which is German—*echt Deutsch*—through and through, yet, none the less, is in every bar original and personal Richard Wagner. Likewise with the Second Symphony of Elgar; it is as English as a Gloucestershire lane or a Three Choirs Festival, but no folk idioms are employed. True nationalism cuts deeper than an external trick or recipe of flavouring; with a great composer, a national colour or idiom is merely a matter of accent, probably quite unselfconscious. Goethe was a German in so far as he spoke German, but his appeal, the substance of his work, was universal. So with Sibelius. There is no mistaking the place, the very latitude, wherein his music has had birth. It obviously does not come from Vienna, Paris, or Leipzig. There is a certain remoteness of melodic cadence in Sibelius, a starkness of rhythm, and a lack of warm and comfortably sensuous colour: these characteristics announce that the composer lives far away from the high-road of

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European music; they announce also that he is an independent spirit, lonely, maybe, but not at all concerned about his loneliness, or even aware of it. Not since Beethoven has there been a composer of more than Sibelius's directness of statement and absolute indifference to the ordinary "civilized" reactions to music—reactions which are more or less quite sensuous and the result of habit, or vogue. People who bring to their enjoyment of music picturesque ideas, and associations of their own, can easily get the sense in a Sibelius symphony of a Finnish scene; the tremolo of the strings, the frail flickering wood-wind, the absence of high lights—here are hints of a habitation where the sun is not too friendly, where mists hide the landscape, and where life has no use for the glass of fashion. There is no harm in approaching Sibelius this way. The man must be seen and *felt* in his homeland; his bardic strain and attitude must be understood—but at the same time, they must be taken for granted, taken in our æsthetic stride, so to say, as we attend to the things that Sibelius is saying to us as he, a Finn in a Finnish setting, speaks the universal language of music—speaks it, as every composer has done and must do, with the accent of his particular race. The local colour in Sibelius, the "Finlandia" tang and texture, are secondary attributes in the style of the composer; what really matters is the internal psychology and the highly individual means of expression which lie below the "nationalist" surface.

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William James once divided human nature into two classes: the tough and the tender-minded. Sibelius belongs to the tough thinkers. That is to say, he cares little for the cosy amenities of the drawing-room of men and women. And he certainly does not woo the impressionable senses. He even lacks manners, urbanity. He comes into the cultivated company of art in his everyday clothes, and disregards etiquette. Do not mistake me; I am not saying that Sibelius is a kind of musical savage; he is, indeed, the subtlest thinker of all modern composers. But his culture is not conscious of class; he is neither an aristocrat nor a democrat. He is what he is—and speaks his mind. Within the scope of an austere strength of direction, he reveals himself a full man, with head and heart, sinew and sensibility, power and sudden meltings into tenderness. But always is he a man living alone and by himself. There are no women in the music of Sibelius. Like Beethoven, he seldoms makes a ballad to a mistress's eyebrow. The world of a Sibelius symphony is curiously uninhabited, a world prior to the small and transient drama of human love and hate and hope and despair. If these properties of emotion come into Sibelius's music at all, they are as though abstracted from individual experience; the emotions are there, but not the usual sense of the ego participating in them. Sibelius deals with the basic material of human feeling and consciousness; not with this man's or that woman's brief and possibly irrelevant wallowings in it. His music is timeless and sexless; for this reason, it may turn out to be the most overwhelmingly universal in its



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appeal of all the music of our time, and of any since the first movement of the Ninth Symphony of Beethoven. Sibelius may be said to have kinship with the Beethoven of the Ninth Symphony and the late quartets. But, unlike Beethoven, Sibelius is never didactic. The universe of his symphonies is unpeopled; no need, then, to point out sermons in stones or books in the running brooks of the Finnish scene. The great thing in Sibelius's music is the impersonal emotion—and the personal art.

Reprinted from the British Broadcasting Corporation programme, London, October 28, 1931.

Symphony No. 2, D major, Op. 43

Jean Julius Christian Sibelius

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

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The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Georg Schneevoight,* an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine kleine Nachtmusik," and Strauss's "Don Juan."

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flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings lead to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums, double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff,* molto largamente, the second and expressive theme is sung by some of the first violins, violas, violoncellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos. There are less important motives which serve as thematic material,

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and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

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immense and fruitful development. In addition, apart from an occasional suggestion of Tchaikovsky, it is entirely personal and original in idiom from beginning to end." He speaks of the inversion of the usual construction of a first movement; for Sibelius introduces "thematic fragments in the exposition, building them up into an organic whole in the development section, then dispersing and dissolving the material back into its primary constituents in a brief recapitulation. . . . In this movement one can detect several distinct groups of thematic germs, none of which can claim the right to be regarded as the most important." Nor in the second movement does one find the contrast between a lyrical chief subject and a more virile second subject. A second lyrical subject enters, for "The melancholy, reflective first subject is quite unequal to the task of coping with the violent opposition it arouses." The Scherzo is more conventional in form and style, apart from the Trio, "which is built upon a theme beginning with no fewer than nine repetitions of the same note." The Finale follows the tradition. It is "ceremonious, rather pompous, perhaps, here and there. In these days of cynicism and disillusion, it is of course the fashion of sneer at the convention of the 'happy ending,' of which the orthodox symphonic Finale is the musical equivalent, and it is certainly true that most modern attempts to conform to it ring hollow and insincere. We of the present generation simply do not feel like that; we find it difficult to be triumphant, and we have no doubt excellent reasons for it. The fact remains that it is a weakness and a deficiency in us, and there is something of sour grapes in the contemporary attitude towards those artists of an earlier generation who have achieved the state of spiritual serenity, optimism, and repose which makes it possible for them to conclude a work convincingly in this manner. Sibelius is one of them; his triumphant final movements, so far from being due to a mere unthinking acceptance of a formal convention, correspond to a definite spiritual reality."

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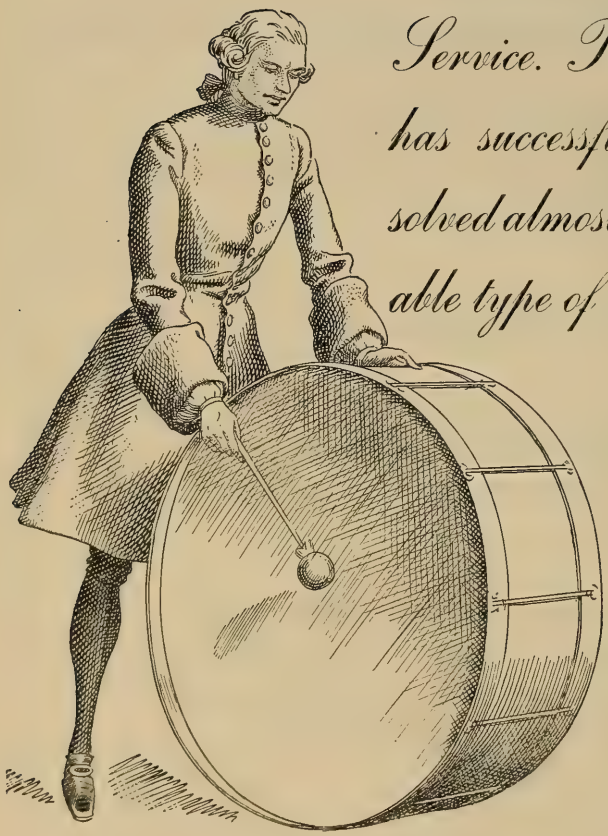
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Fourth Programme

FRIDAY AFTERNOON, NOVEMBER 3, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 4, at 8.15 o'clock

Honegger Mouvement Symphonique No. 3
(First performance in America)

Mozart . . Concerto for Pianoforte and Orchestra, in E-flat major

Tchaikovsky Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto; moderato con anima (In movimento di valse).
II. Andantino in modo di canzona.
III. Scherzo; pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

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Mouvement Symphonique No. 3 Arthur Honegger

(Born of Swiss German parents at Havre, France, on March 10, 1892; living at Paris)

Unlike its predecessors, "Pacific 231," and "Rugby," Honegger's third "Symphonic Movement" bears no provocative title. A clue to the time and place of its composition is found on the final page of the score: "Paris, October, 1932; Chesieres, Paris, January, 1933."

The piece was first performed by Wilhelm Furtwängler and the Philharmonic Orchestra of Berlin, to whom it was dedicated, at the Philharmonic's ninth concert in Berlin last March. Sir Henry Wood produced it at the London Promenade Concerts on September 16th.

The score is for the most part in 12/8 signature—a vigorous and rhythmic allegro marcato, which subsides at the close to an adagio, pianissimo, as a saxophone solo gives forth a melody taken up in turn by the woodwind and strings.* The orchestration: two flutes (and small flute), two oboes, English horn, two clarinets, alto saxophone in E-flat, 2 bassoons, contra-bassoon (or bass clarinet), four horns, three trumpets, three trombones, tuba, cymbal, tam-tam, bass drum and strings.

When this piece was performed at the London Promenade Concerts, Neville Cardus described it in the *Manchester Guardian*—"The suggestion might respectfully be made that the music represents 'Pacific 231' coming back. We are given the same reiterated stresses; for a while development proceeds mainly by rhythm beaten out more or less percussively with themes moving along on different and not obviously related tonal planes. The music closes with a kind of coda which takes the shape of a slow movement. The instrumental colours are softly and rather beautifully blended here. The style is warm and not intent overmuch on dissonance."

In the programme book of that concert, "D. M. C." considers Honegger as "one of the most interesting and original figures of the modern French school. In spite of dissonances which are apt to strike the older listener as harsh and, at times, needlessly painful, Honegger's music is really based on the old classical forms,

*This detailed analysis is given in the programme of the London Promenade Concerts—"It begins with an upward-striding scale, and then the first violins announce the principal theme. That is fully set forth, forcefully, though with some economy of means, and then a new figure emerges, on the basses at first. It is followed by a broader subject played by the wood-winds, while the strings play a more spritely counter-subject, and the next melodic figure is one which the 'cellos introduce. Another figure which has to be noted is one which the violins play first, only two bars long; that leads into a Poco più pesante, largely based on an exposition of what has already been announced, and the succeeding section is a free development of all the earlier themes. Recapitulation comes in its due course, by no means strictly following the first section, though yet closely enough to justify the use of the term 'symphonic,' which Honegger gives the movement. But before the end there is an Adagio section, which presents more than one of the themes in a new guise, and it is in that sober strain that the movement reaches its end, pianissimo."

and verges occasionally on scholastic pedantry. It is full of life and colour, and has a robust strength of its own which contrasts strongly with the somewhat light and airy fabric of much modern French music. His progress as a composer, so his compatriots tell us, is a steady march towards a big and solid simplicity, to the staid sobriety of the classic tonality,—quite unlike the mere semblance of simplicity which some composers lend their music.* British audiences have had a chance of hearing that for themselves. But he is one with whom it is difficult to keep pace. No sooner has 'King David' begun to take its place as something which we know, than a work like 'Cris du Monde' makes new demands on our conceptions of what modern sacred music ought to be. Nor have we had time to accustom our outlook to such novel secular music as the ballet 'Amphion,' which combines vocal and orchestral music and dance, all woven into a single pattern, than we have again to adjust our outlook on the composer for such an incursion into purely frivolous realms as his opera-bouffe, 'Le Roi Pausole.'"

* * *

*Perhaps the writer had in mind this remark of Chalupt: "He is truly simple; that is to say, he does not hesitate to reveal the natural complexity of his thought. He does not force himself to an artificial simplicity by a mannered 'renunciation,' *la tarte-à-la-crême du dernier five o'clock.*"

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The following works of Honegger have been played at these concerts:

Nov. 24, 1922.	"Horace Victorieux."
Oct. 10, 1924.	"Pacific 231."
Oct. 28, 1927.	Incidental Music to d'Annunzio's "Fedra."
Apr. 1, 1927.	"Pacific 231."
Apr. 4, 1928.	"King David" (Pension Fund Concert).
Jan. 11, 1929.	The composer, as guest, conducted the following: "Chant de Nigamon." Prayer of Judith from the opera, "Judith" and Three Songs from "La Petite Sirène" (soloist, Cobina Wright). "Pastorale d'Été." "Horace Victorieux." "Rugby." Piano Concertino (soloist, Mme. Honegger). "Pacific 231."
Feb. 17, 1930.	Violoncello Concerto (Monday Evening Concert).
Feb. 13, 1931.	Symphony.

* * *

Arthur Honegger is a son of Switzerland, a true product of the little country where it is claimed the fairer traits of the French and German peoples are "happily blended."



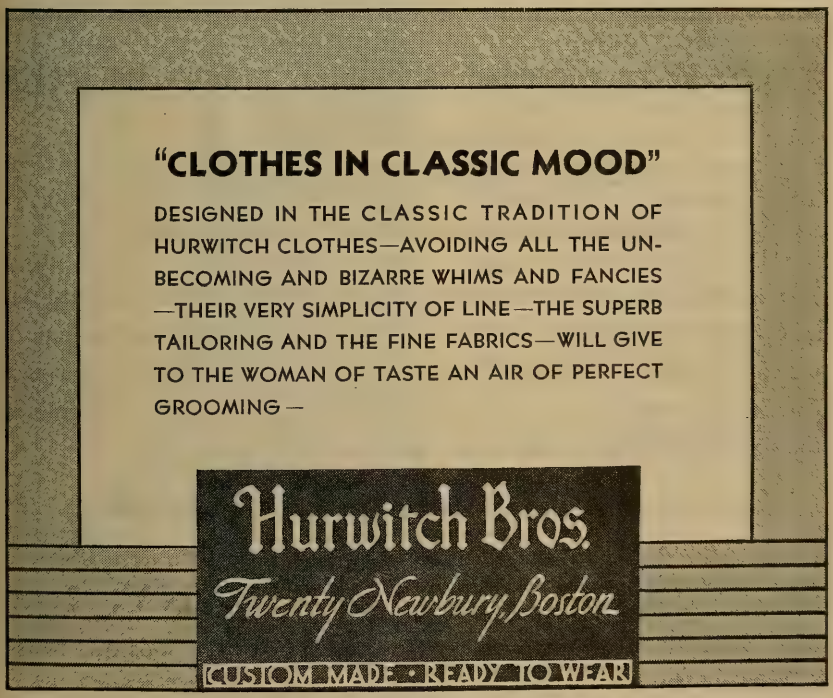
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"His education and general culture are purely French," says a colleague, less moderate than writers beyond French borders, "but there is in his temperament a stratum of undeniable Germanic heredity which allies him to the great masters beyond the Rhine. In him blend harmoniously the intellectual qualities of the Latin, of dimension, clearness, and order, the delicacy of hearing and the sensitiveness natural to the Frenchman, with the instinct for discipline and that depth of sentiment which are considered the heritage of the Germanic race."

He was born and grew up in Havre, but his parents were both from Zurich, and the family often visited the Swiss city. Neither parent was particularly musical, but his mother played the piano sufficiently to fire him with an ardor for Beethoven's sonatas. An unnamed lady of the Austrian consulate at Zurich divined musical possibilities in the small boy of six, and urged his development. He was taught piano and violin, and it is reported that while his instruction was still limited to the beginning violinist's key of G, he wrote little pieces which he naïvely called "sonatas" and "operas," showing an instinctive understanding of musical forms. Under the spell of "Faust," to which he was taken at Havre at the age of nine, Arthur composed an opera, "Philippa," not yet departing



from the key of G, and "Sigismond," with three acts and four scenes, all encompassed in a notebook of seventy-seven pages.

A chance amateur group of two violinists and a pianist quite won him back to purely instrumental music, and at twelve he was writing trios for their weekly Friday evenings, showing a structural grasp of Beethoven, although he was still to have his first lesson in harmony.

At sixteen he entered the business house of his father, but when he attended the Conservatory of Zurich, the director, Hegar, persuaded the by no means reluctant father that the art of music was the son's true and only place. He went to Paris, entered the Conservatoire, and sat beside the young Darius Milhaud in the classes of Gédalge and Widor. His compositions as a student came under the beneficent eye of Vincent d'Indy.

"The plant flourished under this culture," writes Roland Manuel in a monograph which carefully follows his stylistic development. "Where another would have been stung to rebellion by a régime of discipline, Honegger submitted peaceably, while the first foliations of an awakening originality took their free course, quietly, but with increasing boldness, within the formal bounds. He gladly made Bach his master, studied the great architect of music with devotion. . . ."

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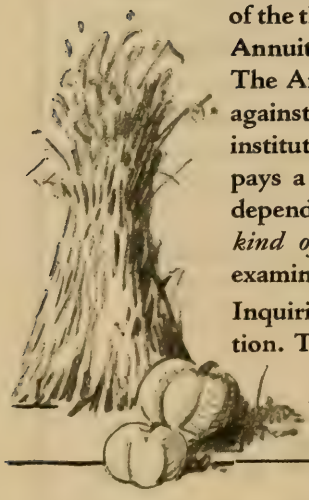
At twenty-five he was a self-found artist, and while passing under such influences as Ravel, Debussy, and German romanticism, it was a warrant of personal integrity that heterogeneous elements became fused and apt in his work. The war was upon the world when, still in the Conservatoire, he published some vocal settings and piano pieces. His first orchestral work, the "Chant de Nigamon" and a prelude to "Aglavaine et Sélysette," show a sure technical grasp and an instinct for this medium favorable to polyphony, which is rare indeed in scores that have passed through the classroom.

From 1916 to 1920, Honegger wrote a considerable amount of chamber music of which M. Manuel considers the 'cello sonata most important. He describes a string quartet dedicated to Florent Schmitt, calling it interesting chiefly as a point of progress in close construction, a trend destined to lead him to "Horace Victorieux" and "Pacific 231." René Chalupt remarks that this "Florent Schmitt" phase led him away from the uncongenial ways of Debussy and Ravel, and helped him to find his true musical self.

At about the end of the war, Honegger was frequently seen among the "Nouveaux Jeunes," so dubbed by Erik Satie, by him cherished and nurtured at his establishment in the Rue Huyghens.

It was here in 1919 that Honegger suddenly found himself pub-

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licly classified under the now almost forgotten title, the "groupe des *six*." The episode may here be dismissed with a few lines from the composer himself. "The critic Henri Collet, of *Comœdia,* came one day to Milhaud, wishing to meet some of the younger musicians. That day he became acquainted with Auric, Durey, Milhaud, Poulenc, Germaine Tailleferre and myself. In an article a few days later he compared us to the 'Five' Russians, and called us the 'Six' French."

The unexpected publicity was both widespread and misleading. These young people were not entirely averse to a reputation, and what they had never officially admitted they were not obliged officially to disclaim. Held together by no stronger bonds than companionship and a mutual absorption in music, each continued blithely to pursue his or her own particular path.

Honegger's path led him, by way of various incidental music and ballets, into a feat which surprised him probably as much as anyone else—a truly popular oratorio. "Roi David" was begun and finished, by necessity, in two months, and thereupon performed at the "Théâtre du Jorat" in Mezières, near Lausanne (1912). According to Manuel, he had no time to refine, to experiment, boldly to break new ground in a medium to him unaccustomed.

The result was a score which, despite individual force and merit, still leaned on tradition, and delighted the conservatives. His bolder colleagues, somewhat aghast at this treason, were mollified when, with "Horace Victorieux" (1921), Honegger again showed himself uncorrupted by base concessions. "The rear guard," says Manuel,



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"were embarrassing the author of 'King David' with welcoming smiles, while the advance guard, disgusted, were ready to bestow upon him the contemptuous label 'The Virtuous Arthur, Hero of the Philistines.' But, oblivious to the rumble of factions, the 'virtuous Arthur' sat unperturbed in his study, smoking his pipe."

Next came the "Chant de Joie" (1923), and "Pacific 231," which had its success in both camps. Notable subsequent works have been the stage pieces, "Judith" (1924) and "Antigone" (1927), the Concertino for Piano (1925), the Violoncello Concerto and "Rugby" (1928), the Symphony dedicated to this orchestra (1930), the ballet "Amphion" (1930), the opera-bouffe, "Les Aventures du Roi Pausole" (1930), and the Oratorio 'Cris du Monde" (1931).

René Chalupt thus sums up his style: "Through the tutelage of an uncongenital culture he has passed essentially unaffected. He is more interested in the nature of things than their changing phases. We see in him the image of the Horace whom he has created. His art possesses muscular vigor and judicious wisdom, which, while husbanding its native force, can encompass victory." And even in the early Honegger, the same writer divined this virtue:

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EGON PETRI

Egon Petri is decidedly a cosmopolitan artist. Born in Hanover to a Dutch family with whom music was a tradition, he has made his home in different parts of Germany (notably Dresden and Berlin), in England (Manchester), in Poland (Takopane), in Switzerland (Basle). He conducted master classes in these and other cities, toured these countries and others, making frequent visits to Italy and to Russia, where he has given about 300 concerts between 1923 and 1928.

Petri's father, Henri Willem Petri (1856–1914), was a celebrated violinist. Both the father and mother taught the boy to play the violin. He had a general musical education in Dresden, studying piano with Teresa Carreño and Richard Buchmayer, composition with Edmund Kretschmer and Felix Draeseke. From 1899 to 1901 he was a violinist in the Dresden Royal Orchestra, and played second violin in his father's string quartet.

Egon Petri was already twenty when he decided to make the piano his instrument, a decision to which he was urged by Paderewski and Busoni. Edward Dent, in his life of Busoni, tells how the Italian musician, as a life-long friend of the Petris, fondly watched the development of Egon from childhood. He made special efforts to draw public attention to the young pianist, playing his piano concerto, giving two-piano recitals with him, and collaborating with him on an edition of Bach.



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Pianoforte Concerto in E-flat (Koechel No. 482)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Mozart composed this concerto in Vienna in December, 1785, in the midst of his most productive years. He wrote it, with two others,* for three subscription concerts which he gave in Vienna, in the Lenten season of 1786. The Concerto in E-flat, however, Mozart first performed in December when it was still fresh from his pen, at a concert in aid of widows of musicians. The audience obliged him to repeat the andante.

The orchestral part of this concerto is scored for flute, two clarinets, two bassoons, two horns, timpani, and strings. The first movement (Allegro, 4/4) opens with a vigorous theme by the orchestra, extended before the piano enters with a second theme. The slow movement (Andante, 3/8) is in the relative C minor. The finale (Allegro, 6/8) has a middle section, andantino cantabile, a minuet-like subject by the wood-wind. Sacheverell Sitwell calls this concerto "delicate in mood, and of exceptional finish and elegance."

A glance at Mozart's activities in this winter of 1785–6 will show to what efforts he was put to budget his small household and his pleasures. In the first place, he had just ventured upon his most cherished project—"The Marriage of Figaro." The father wrote to Marianne on November 2 that her brother was "up to his ears" in

*K. 488 in A major, and K. 491 in C minor. The concerto in A major was performed at these concerts by Nikolai Orloff, February 8, 1929, and by Bruce Simonds, December 12, 1930.

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"Figaro"—he had shifted all of his pupils to afternoon hours in order to have his mornings free for uninterrupted progress on his opera. Meanwhile, he had much else to do. There was "Der Schauspieldirector," the one act opera-travesty, which he must compose for a performance at Schönbrunn on February 7. There was a performance of "Idomeneo" in March, which he supervised for Prince Augsperg, writing two new numbers. Then there were innumerable concerts, for some of which he must write new works. In addition to the three pianoforte concertos, the composition of other instrumental music must have kept the inexhaustible Mozart from finishing his musical setting of Beaumarchais. He put his last touches to the score of "Figaro" just before its performance on May 1, 1786.

Still, this profusion of music represents but a part of his activities during the six months in question. The scores as such usually brought him no income, which must be derived from their performance at an endless round of concerts. Besides the public performances, there was a considerable vogue for private concerts in the houses of the Viennese nobility. A wealthy patron of the arts would be proud to entertain his friends with music-making by the celebrated Mozart, and, let us assume, rewarded him well for his services. Lent was a fashionable time for such evenings, and the father Leopold discloses in a letter that Wolfgang's harpsichord* was carried back and forth between the theatre and various private

*"Mozart's concert harpsichord is in the Mozarteum at Salzburg, a little instrument by Anton Welter, in a walnut wood case with black naturals and white flats and sharps. It has five octaves, is light in touch, and tolerably powerful in tone."—Jahn.

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houses no less than twelve times between February 11 and March 11, 1785.

Such events were Mozart's main source of revenue. The returns from publication were negligible, and indeed few of his works were published until after his death. He did publish his first three concertos by subscription, offering them to "the highly respectable public, beautifully copied and revised by himself," for the sum of four ducats. Leopold considered even this sum too high. Evidently, father and son were not disposed to repeat the venture. Mozart kept his concertos in close possession to guard against piracy by other pianists. He took only the orchestral parts along with him on his journeys, and played from a clavier part consisting only of a figured bass with principal themes and ornamental passages cued in. His clear memory needed no further prompting.

* * *

The concertos for solo pianoforte number twenty-five in the Koechel list, and Otto Jahn remarks that Mozart wrote seventeen of these in Vienna, mostly between 1783 and 1786, and mostly for his own use at particular concerts. In Jahn's opinion, "there can be no doubt that Mozart's concertos afford the best standard for our judgment of him as a pianoforte composer. The majority of them, written for himself in his best days, take the highest rank among his works.

"The emphasis which Mozart laid on the orchestra is very noticeable. The essential merit and originality of his concertos consists in his combination of the orchestra and the solo instrument into a whole, by means of the co-operation of all their separate and independent elements. The prominence given to the orchestra (which, it must be remembered, owed to Mozart its richer composition, both of wind and stringed instruments) in those larger portions of the work where it is heard independently of the piano, as in the tutti of the ritornelli, gives a symphonic character to the concertos; . . . in fact, the concertos have been aptly designated as symphonies with

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a part for the pianoforte. Mozart's art of blending the tone-coloring of the orchestra, which drew tears from his old father at the hearing of one of his new pianoforte concertos, shows his delicate sense of euphony and accurate knowledge of instrumental effects.

"The composer has no intention of confining the orchestra within the narrow limits of a modest accompaniment (for in that case why should he have appointed it so fully?); he means it to put forth its whole strength, as well as to support and raise the pianoforte part. An inexhaustible succession of fine effects is thus produced. The delivery by the orchestra of the melody in sustained chords supports, as it were, the tendrils thrown out by the pianoforte, and gives a firm basis for figures and passages containing bold harmonic successions. But while it thus seems subservient to the solo instrument, the intensive strength and the tender fragrance of its sound effects are made to form an admirable contrast to the light and brilliant versatility, the sharpness and clearness of the pianoforte."

Many others have pointed out the importance of Mozart's concertos in the development of the form. It is known that Beethoven made a close study of them, and showed their influence in his earlier ones. Let us quote an English writer of our day, H. E. Wortham:—

"Certainly it is amusing to trace the transformation which has come over the relations between solo instrument and orchestra since the many æsthetic problems these present were first authoritatively set out by Mozart, who had to make his way in by no means a solemn world. We can hardly have a more striking object lesson in the decay of politeness than that contained in the chapter of musical history written by the piano concerto. (I say piano advisedly, for the violin has never altogether lost the grand manner of its early prime, despite Paganini's attempt to rob it of its silks and periwig. And what is true of the violin, is still more true of the 'cello.) When Mozart established the type, he made reasonable concessions to freedom. It was through his early concertos that he learnt to handle the still refractory sonata form with fluent ease.

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But he laid down canons of conduct governing piano and orchestra, based on the mutual respect arising from a well-defined comprehension of one another's functions, which his successors have never been quite able to enforce.

"In the well-ordered Mozartian musicogony both know their place. There is no jostling, no shouting down, no recrimination. The piano does not cavil at the material provided by the orchestra; it can listen patiently through long tuttis, and never even clear its throat. Its good temper is unfailing; its breeding enables it to withstand the temptations of immoderate bravura; it indulges no mood to extremes. The orchestra, for its part, allows the pre-eminence of the piano as a general proposition, and keeps its own more unruly members in restraint. Etiquette may not prevent the bassoon from sly humour, nor the horn from becoming on occasion slightly sentimental. But all subscribe to a certain standard of decorous behaviour, and when we come to the end of those delicious finales which breathe the essence of the Viennese spirit, the soloist, in Mozart's own words, may be sweating, but it will be with the gentle perspiration of the drawing-room, not with the dripping exudation of the arena. Our pleasure, meanwhile, will have been the result of listening to a flow of ideas, expressed with the polish of a man of the world who is also a poet with a twinkle in his melancholy eye." J. N. B.

ENTR'ACTE

MUSIC AND THE NOVELISTS

By Ernest Newman

(From the *Sunday Times*, London)

Ever since, in my boyhood, I read a novel in which the hero "leaned across the table and talked in a thorough-bass," I have been interested in what the novelists have to say about music. The

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ignorance of some of them is colossal: it is the rarest thing in the world to come across a novel, such as Mr. G. H. Bosworth's recently published "Prelude," that suggests that its author really knows something about music and has sat at Queen's Hall or Covent Garden with his eyes no less than his ears open. Two other quasi-musical novels that I have turned over lately suggest, on the other hand, an acquaintance with the facts of music and of the musical world so slender as to make me suspect that it was only cultivated *en passant* for the sake of the book.

In one of these novels, a too imaginative author not only makes a modern Italian composer the leading figure in both the operatic and the symphonic world—in itself a rather tall order—but makes him conduct at Queen's Hall with a baton, presented to him by the King of Italy, that is "lavishly decorated with diamonds and other precious stones, and bands of platinum," to say nothing of "one or two big rubies." The marvellous thing is insured for no less than £5,000. The composer drops dead as he raises his arm for the opening bar of his symphony: it seems that a perfect counterfeit has been substituted for the real baton, with a sharp projecting point that has been dipped in that deadly poison, curare.

The author gives us, in his final pages, the most far-fetched reasons for the murder. He might have saved himself the trouble. That awful baton itself would have been motive sufficient: any

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musical jury who had had the trying of the criminal would have brought in a verdict of justifiable homicide.

Two pieces of information in this novel interested me immensely. There is a reporter who, nosing in on the murder, and being spoken to roughly by someone or other, "slinks off abashed." The whole journalistic world would like to see that rara avis. Then there is a British official, way out in darkest Africa, who spends his spare time practicing a Brahms 'cello concerto. The man, unfortunately, was murdered, again by curare. An expedition ought to be sent out, before it is too late, to recover that 'cello concerto: it must have been the only copy in the world of this hitherto unknown work by Brahms.

Even better, however, is the recent work of a lady novelist, the hero of which, needless to say, is a German tenor. In this wonderful book, ideas, facts, and style are all original. The German characters cannot talk their own language grammatically, or even spell some of the words they use. At the rehearsal of some opera or other, one of the singers, a "stout woman in gold lace coat and scarlet skirt," "wallows out of sight." The tenor does a most untenoristic thing on one occasion: his face is actually "suffused with scalding blushes." After that, we are not surprised to learn that he is so innocent that he has to ask what a mortgage is.

The productions in the opera house at Eisenbach—which, the authoress gravely informs us, is called the Königlicher (*sic*) Theater because it is "State supported"—must be unique. The whole company, it seems, groans under the tyranny of the wardrobe master, who maliciously compels the principals to appear in "unbecoming garments": the poor tenor, for instance, is given hose

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of "a bright shrimp-pink colour." There is no appeal against this lineal descendant of Legree, for the Intendant, strange to say, is in league with the wicked wardrobe master.

If the gifted authoress will kindly tell me where Eisenbach is, I will ask my editor to send me there at once, for the performances evidently break away gallantly from dull routine: Freya (*sic*), for instance, appears in the "Valkyrie," and Siegmund in "Siegfried," where he sings "a song in the first act." And for sheer originality it would be difficult for any tenor to surpass Dietrich Sleifeld. Given the score of Strauss's "Elektra" to work at for a projected performance, he learns the part of Orestes, which we have always supposed to have been written for a baritone. He makes the pardonable mistake of believing the opera to be the work, as he puts it, of "that fellow Strauss who wrote the waltzes": but a well-informed friend soon puts him right in this little matter. "Perhaps it's by his nephew?" she says. "Oh yes, it is! 'Elektra'!" The tenor's singing master, for his part, plays "Schubert's Hungarian Dances—favourites of his own"; or he sits down at the piano and "picks out" a "Volk Lied."

It is for "Tristan" that the gifted tenor reserves the highest flights of his genius, and that at Covent Garden. He "holds himself in well" for the "potion song"; and, with a consideration that is rare among operatic tenors, "leaves Isolde plenty of time for her last note." His Tristan is magnificently original. We have been taught to look upon that distressed character as an embodiment of Schopenhauerian pessimism; but when Sleifeld sings the part, Tristan is not "the well-known, sombre, heavy, passionate Tristan



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of tradition," but a creature "brimming over with young happiness and delight." The gay fellow, indeed, will always have his little joke, even with Wagner. It is his humorous habit to make Isolde laugh "by introducing the most ridiculous words and phrases in the midst of Tristan's dying lament, under cover of the orchestra's crescendo." Evidently he finds a conductor, with a corresponding sense of humour, to aid and abet him, for in the few bars during which Tristan and Isolde are together at the end, Wagner has marked a diminuendo leading into a pianissimo.

Sleifeld's entry in the second act is another of his original strokes. All other Tristans rush into Isolde's arms in a frenzy, but Herr Sleifeld knows better: he is "quite calm." I can imagine the Isolde, contrasting his self-command with her own excitement, murmuring, "Can't help lovin' that man of mine!" In the third act, though so far conforming to tradition as to recline on the couch, he turns his face "towards the sea"; "the conductor, after one wild startled glance, recognized the inspiration and depressed the orchestra in accordance with it. The vast audience was hushed and breathless—they seemed the spectators of a dream." I can well believe the authoress when she says that "there had never been so uncanonical a Tristan."

When, in the third act, the longed-for Isolde at last appeared, Herr Sleifeld "got up with a vitality astonishing in one so moribund": (most Tristans, it will be remembered, are already staggering about in a delirium *before* Isolde enters). Uncanonical to the last, Sleifeld "merely leant against a rock for support, having first"—note the admirable detachment of the man's mind even in

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this moment of supreme crisis—"tested its stability." And disregarding, as genius is entitled to do, the mere tepid stuff the poor ignorant composer has set down for him to sing—for Wagner makes Tristan ejaculate simply the one word, "Isolde," in the faint voice of a dying man—Sleifeld "returned to the triumphant rapture of the second act, letting his voice peal out with its full power," while "the conductor," rightly disregarding Wagner's marking of pianissimo, "with streaming brow tore and dragged at the orchestra with frenzy, till the music throbbed with a kindred passion." Evidently the Tristan of the century: what is Dame Lilian Baylis thinking of, that we have not yet had the opportunity to hear this genius at the Old Vic?

I have been so worked up by some of these musical novels that I have written a thriller of my own, the title of which is "The Queen's Hall Symphony Murders." I will give a synopsis of this in my next article. Publishers will kindly sit up and take notice.

SYMPHONY IN F MINOR, No. 4, Op. 36. PETER ILJTSCH TCHAIKOVSKY

(Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23, of that year, and finished the first movement September 24. He

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began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

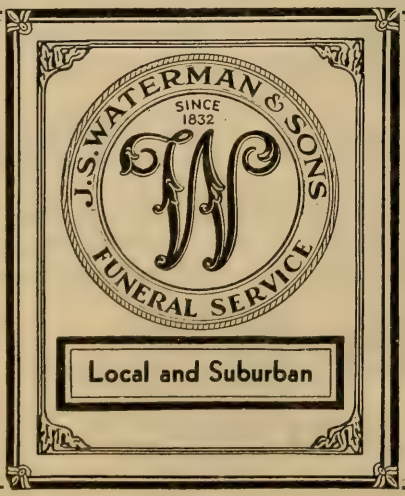
The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The Andante and the Scherzo were played in Boston for the first time at a Symphony Concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 18, 1896, Mr. Paur conductor. The symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904; October 21, 1905; October 16, 1909; February 10, 1912; February 14, 1914; March 3, 1916; December 28, 1917; November 25, 1921; March 26, 1926; October 28, 1927; October 31, 1930.

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The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. Born in the village Snamensk, government of Smolensk, February 10, 1831, she married in 1848 an engineer, and for some years knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Joseph Kotek, a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-

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rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; pure in thought and action; a woman that was compassionate, not sentimental.

The composer wrote to her on May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote in August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with

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such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejdna Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write

*There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukov. The wedding was on July 18, 1877. He left his wife at Moscow, October 6 of that year.



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what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

In a long letter to Mme. Meck from Florence, March 1, 1878, Tchaikovsky gave the programme of the Fourth Symphony, with thematic illustrations in notation:—

"The introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealousy provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

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"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizzare, out-at-elbows.

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"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

In December, 1890, Mme. Meck wrote that her affairs were complicated. She was on the brink of ruin, and could not continue her allowance to Tchaikovsky. He was greatly disturbed, but his brother writes that Peter, "with his usual lack of confidence, greatly exaggerated to himself the consequences of this loss." Peter did not recover from the blow: his letters to her were not answered. It seems that from 1890 she had suffered from a "terrible nervous disease, which changed her relations with everyone." On Tchaikovsky's death-bed, her name was on his lips, "and in the broken phrases of his last delirium these words alone were intelligible to those around him." She died on January 25, 1894, five months after Peter died. The news of his end reached her on her death-bed.

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

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I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato"; Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied. The translation of this song is by Jacob Robbins*:

Little birch-tree, growing in the meadow,
Curly-leaved and growing *in the meadow.*
Chorus: Liulee, lilulee, in the meadow.

(The final phrase of the chorus throughout the song is always the last part of the verse—in italics.

Who will break your *fresh white branches?*
I'll go out a-walking *in the meadow,*
I will break your branches *in the meadow,*
I will cut three branches *in the meadow.*
I will make three whistles *in the meadow;*
I will take my singing *balalaika,*†

*"Russian Folk Songs: Reprinted from Vol. 1 of 'Folk Songs of Many Peoples.'" Compiled by Florence H. Botsford, The Woman's Press, New York, 1922.

†The balalaika in the Stearns Collection of Musical Instruments at the University of Michigan, Ann Arbor, has a deep body with rounded back; triangular soundboard; three gut strings; fifteen metal frets. "A genuine product of peasant industry. The instrument is of Tartar origin. Length, 53.5 cm.; width, 37 cm.; depth, 11 cm." Professor A. A. Stanley, in his catalogue of the Stearns Collection, quotes from Gogol's

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Play a song upon my *balalaika.*
I will go right up *to his doorway,*
To the door of *my beloved,*
With my singing him *to awaken.*
Rise, my beloved, *from thy slumber,*
Rise, my beloved *and awaken.*
Rise and pray before the *holy ikon,*
Rise and don thy shoes of *russet leather,*
Don the coat my hands *have embroidered.*
Take my hand and come *to the meadow.*

* * *

When the symphony was first played at Moscow it did not make the impression hoped for by Tchaikovsky. He wrote to Mme. Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

He had a peculiar weakness for this symphony. He wrote to Mme. Meck from Florence, December 8, 1878: "I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oneigin' and the second string quartet."

"Dead Souls": "Pumpkins called calabashes, with which in Russia balalaikas are made, those light two-stringed instruments, the ornament and solace of the susceptible youth of twenty, who walks along in his dandified way, winking at the white-bosomed, white-necked maidens who have assembled to listen to his soft music."

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Vaughan Williams Norfolk Rhapsody, No. 1

Markevitch Introduction and Hymn
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Strauss "Ein Heldenleben," Tone Poem, Op. 40

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FIFTY-THIRD SEASON, 1933–1934

Programme

WITH HISTORICAL AND DESCRIPTIVE
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Handel Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel)

Solo Violins: R. BURGIN, J. THEODOROWICZ

Solo Violoncello: J. BEDETTI

I. Introduction; Allegro.
II. Presto.
III. Largo
V. Allegro.

Vaughan Williams Norfolk Rhapsody, No. 1

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Concerto Grosso, No. 5, in D major . . George Frideric Handel

(Edited by Gustav Friedrich Kogel*)

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added: "Two of the

*Kogel was born at Leipsic on January 16, 1849. He died at Frankfort-on-the-Main in November, 1921. Having studied at the Leipsic Conservatory (1863–67), he taught music in Alsace, until the Franco-German War, when he began to work for the Peters Publishing House. From 1874 he conducted opera at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86). In 1887 he conducted the Philharmonic Orchestra in Berlin and from 1891 till 1903 the Museum concerts at Frankfort. He also traveled widely as guest conductor, directing certain concerts of the Philharmonic Society, New York, in 1903–4 and 1904–5. From 1908 he was conductor of the Cecilia Society at Wiesbaden. He composed some pianoforte pieces, edited operas, and arranged four of Handel's Concertos for concert use.

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above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

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The Hymns of the twenty-one year old Markevitch were played at a semi-private concert in Paris last June 16. The immediate cause of the affair was the ballet, "L'Envol d'Icare," which the young composer had written to a scenario by the dancer Serge Lifar some time before. The visual presentation of "The Flight of Icarus," for some reason, had never come to pass. In order that this piece, and the "Hymns" might have a hearing, the *Revue Musicale* organized an invitation performance at the Salle Gaveau. *"Une élite"* was there, according to Henry Prunières, of that magazine—"one could distinguish all the personalities of the musical and artistic worlds." The "Orchestre Symphonique de Paris" played, and Roger Désormière conducted. M. Prunières withheld his opinion of the hymns, pleading an inadequate performance. He said of them, simply —"the music unfolds by turn rapidly, tranquilly, and with abandon."

Anyone expecting enlightenment from the title "hymns" need only look upon the short past of Markevitch. Born to the newer way of absolute music, he has not had to rid himself, like the elder moderns, of coloristic and suggestic impedimenta. "Rebus, an Imaginary Ballet" is a suite—nothing more. About the text of his

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only vocal work, the "Cantata," the young man was totally unconcerned. He handed the completed score to Jean Cocteau, to supply words or sounds according to his roaming fancy. For once, in "The Flight of Icarus,"* the composer permitted himself to be bound to a programme, although Boris ed Schloezer, who was present at the performance last June, assures us that the composer does not forfeit his absolute standards. "Personal images and emotions hover over the music, but they do not obtrude upon its development."

This writer describes in the "Nouvelle Revue Française" for August, a certain species of *soirée* in Paris, where, with an air, new music is disclosed to the elect. "Premières swarm in Paris—during the season groups like the *Triton* and the *Sérénade* are open for a hearing to ambitious youth. No audacity gives offense—on the contrary. But the strange part of it is that the results of this broad policy are so meagre. Beside the circumscribed formulas and the commonplaces of the 'right,' we now have the commonplaces of the 'left,' or the 'extreme left.' If there are classical and romantic traditions, there are also revolutionary traditions, and these are

*"Icarus studies the flight of doves, and succeeds in attaching wings to his back. He essays flight—to a stupefying crescendo he rises and disappears from sight. There is a tense, anguished moment as his youthful companions gaze upwards. Suddenly, on three mysterious chords, the wings float gently to earth. Icarus has perished, but his soul still ascends amidst an unearthly effulgence."

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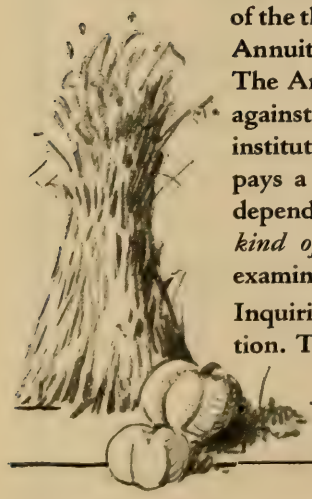
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actually more tyrannical than the other. Stravinsky, Schoenberg, Hindemith, Prokofieff, all have their imitators, not to mention the neo-classics, who cleverly sprinkle with spices the formulas of Bach, Scarlatti, or Rossini. The innovators are usually content with making their choice of one recipe or another, and the highest courage consists in applying these recipes with the utmost rigor, going one better than Stravinsky, Schoenberg, or Hindemith—but always in the same direction."

Hitherto skeptical of Markevitch, de Schloezer admits his conversion at this concert. This critic was suspicious of the lasting qualities of his precocity; he had been repelled by a certain element of *"snobisme"* which flocked about his suddenly flaring talent. Amid diapasons of praise for the Partita, he had held aloof, finding in it merely a perfectly realized expression of the fad of the season-dehumanized music. The two latest scores, however, gave him an impression, after previous functions, of "a door suddenly opened, admitting a current of fresh air."

Thus the Parisian critics—who have even gone further, and bestowed upon Markevitch the word "great," without qualifying clause. This dictum, preceding his music elsewhere, has aroused in perhaps equal proportions curiosity and skepticism. Whether these writers have really discerned something remarkable or are

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overzealous to be the first to proclaim another musical milestone like the "Sacre"; briefly—to what extent Markevitch is better than his cult—these are the problems to be solved as the music is heard.

* * *

Markevitch, now scarce twenty-one, is so slight and frail of stature as to astonish those who have listened to his ebullient music in the composer's presence. His earlier years were interestingly described in the *Boston Transcript* by Nicholas Slonimsky, who knew the youth before fame descended: "Igor Markevitch found himself famous. His modest apartment in Montmartre, where he lives with his family, became a guest-room for transatlantic visitors, and the *ius primae noctis* for his works sold at a price. In Paris, in Brussels, or in Amsterdam the composer would conduct in person; for he likes to direct as much as he dislikes to play the piano in his own works. As a true contrapuntist, he does not write music for solo instruments, but prefers the many-voiced orchestra. True, at the age of five, at Vevey, in Switzerland, whither his family had hastened at the first signs of the approaching war, he wrote a song for his father's birthday. There was also an enigmatic Opus 1, a suite in three movements called 'Les Noces,' written at the age of fourteen. Markevitch squirms painfully when asked about this *œuvre de*



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jeunesse. The suite, however, determined his destiny. He went to Paris for study with Nadia Boulanger, foster-mother of so many youthful prodigies. After two weeks, she excused him from classes in harmony, with words of praise for his natural science with chords and figurations. He worked at counterpoint and orchestration and was out of his indentures, when Diaghilev came, discovered Markevitch, commissioned him to write a piano-concerto and a ballet."

The immediate cause of Diaghilev's interest was a "sinfonietta." But the death of Diaghilev put an end to the ballet project. The piano concerto Markevitch performed at Covent Garden, London, July, 1929, causing something of a sensation. The Cantata for soprano and male chorus made the eighteen-year-old composer generally known in Paris (June, 1930). The Serenade for solo violin, clarinet, and bassoon was written for and performed by the chamber group, the *Sérénade,* in 1931, and on December 30 of the same year, the Concerto Grosso for forty-six solo instruments confirmed for its author an expectant following in Paris. "Rebus" was first heard on December 15, 1931, the composer conducting.* The Partita, for piano and chamber orchestra, was performed with Marcelle Meyer as soloist, and Désormière as conductor, in May,

*"Rebus" was introduced to this country by the Boston Symphony Orchestra last spring; in New York, April 6; Boston, April 21 and 22.

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*
* *

The reverse side of the Parisian *éclat* is amusingly told by Virgil Thomson* who presumably was a fortunate spectator at the Paris début of Markevitch. The piece was the "Cantata."

"Markevitch's first concert at Théâtre Pigale in May of 1930 was a most elegant occasion. From the seclusion of the Place de la Madeleine, Jean Cocteau had sent forth the usual *mot d'ordre* with the equally usual *billets de faveur*.

"I say the usual *mot d'ordre,* but it was really something more than the ordinary command to read a book, or to look at somebody's pictures. There was a sort of formal intimacy everywhere in speaking of the coming concert that made the preparation for it resemble more the plans for a family event, say a wedding, or a christening, or a first communion, than any merely commercial début. Perhaps one half expected that before the evening was over we would all be given boxes of *dragées* to take home, with the name of little Igor painted on the toys in blue.

*"Igor Markevitch—Little Rollo in Big Time" (*Modern Music,* November–December, 1932).



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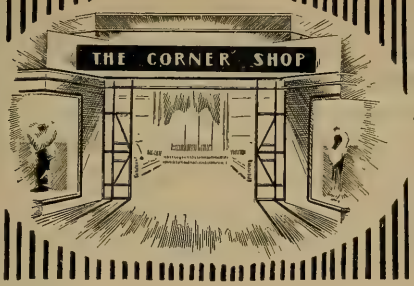
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"It was obvious, in any case, that no expense was being neglected which might help to make the occasion worthy of the best traditions of mundane entertainment. It was also obvious that everybody would be there, including Godfather Jean, and that everybody would be quite dressed up. To have refused to wear one's best would have amounted to an antagonistic demonstration, as if one pretended that one were only going to a concert.

"Of course there was a concert, too; that is to say that music was played, lots of music, good music, including a piece by little Igor, whose remarkable talent, correctly disciplined by music-lessons from Nadia Boulanger and Paul Dukas, inspired by the friendship and illuminated by the counsels of *Le Poète Lui-Même,* was displayed most effectively before the assembled friends and family, and before a choice and discriminating, but well-prepared public.

"When the pears of the Luxembourg Garden, grown on espaliered trees and ripened in envelopes, are judged by the wise old gardener to be ready for the presidential table, the presidential mouth may be legitimately supposed to water. Even if one doesn't care for early pears in the form of a *Cantate* for soprano, male choir, and orchestra by the young prodigy, Satie's *Mercure* is a savory partridge,

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however adverse they may be, can never reach the point where slovenly, inferior printing can be effective. Printing doesn't work that way, simply because, during good times or bad, human nature doesn't change.

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"It was a lordly gathering of the clans. Everybody turned out, from the most aged Princess to the youngest Tail-Coat. . . . It was indeed, as I said before, an elegant occasion.

" 'What about little Igor's music?' says my impatient reader.

" 'Quite equal to the occasion,' say I, 'and very good. A bit self-assertive, perhaps, and harsh like the taste of a slightly unripe pear (they must be picked a little green), but full of savor, and with a violent kind of charm. Obviously a first-water talent. Everybody saw that. The public was well disposed and all the friends were pleased and the family was very, very happy.' "

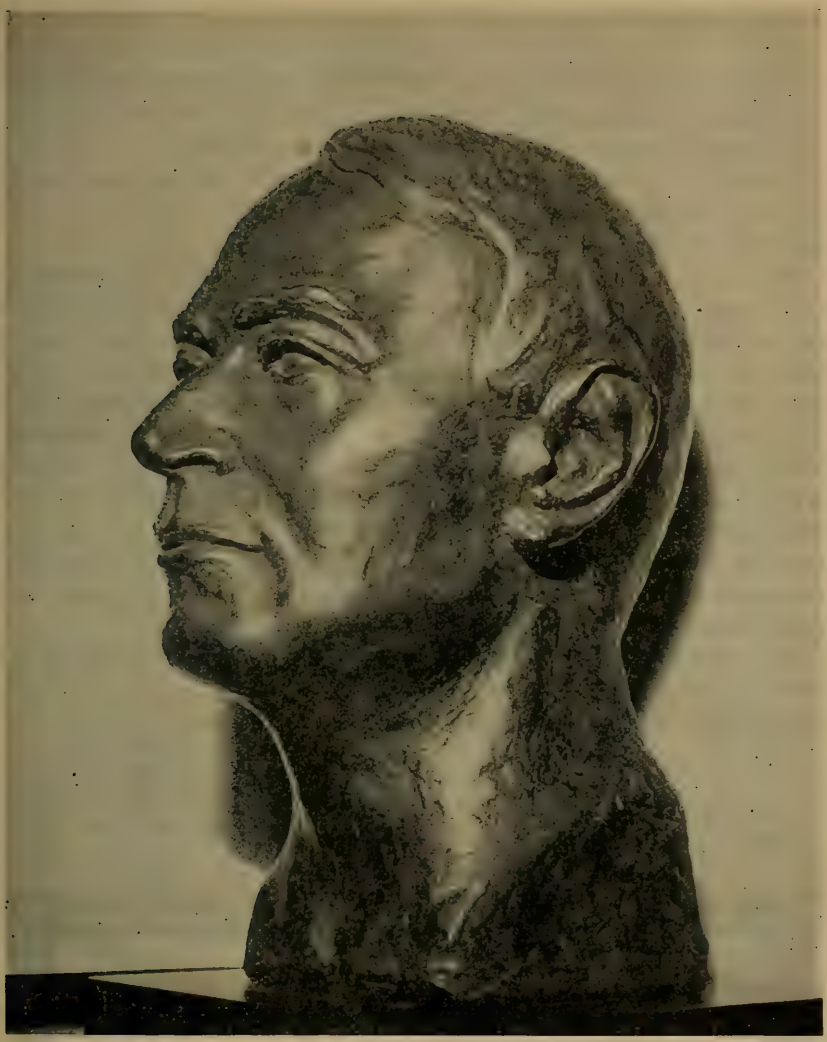
Mr. Thomson has also this to say about the first performance of the "Partita": "It leaves no doubt in anybody's mind. This is big-time success. There is no question of elegance or novelty or manœuvering or sentiment or follow-the-leader. A heterogeneous audience at an otherwise dull concert makes a spontaneous ovation. The piece is a wow. It pleases all degrees of intelligence, from the sublime to the ridiculous. . . . The composer is now a master of his trade—and his public." J. N. B.

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(The final week of the Koussevitzky Exhibition)

Norfolk Rhapsody, No. 1 (E minor) . Ralph Vaughan Williams

(Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England; living in London)

This, the first of three "Norfolk Rhapsodies," composed in 1905, was performed for the first time at a Promenade Concert in London on August 23, 1906.* The Rhapsody was revised in 1914.

Vaughan Williams, deeply interested in folk music, collected in January, 1905, at Kings Lynn, Norfolk, old songs. Some of these he used for his Rhapsodies.

The second Rhapsody, D minor, and the third (Alla Marcia, G minor and G major), composed in 1906, were produced at a concert of the Cardiff Festival, September 27, 1907. It was the intention of the composer to write a Norfolk Folk-Song Symphony. The Rhapsody No. 1 should serve as the Introduction and first movement, with the chief themes derived from these songs: for the Introduction, "The Captain's Apprentice" and "A Bold Young Sailor Courted Me"; for the following Allegro, "The Basket of Eggs," "On Board a '98," and "Ward the Pirate." Rhapsody No. 2 would be the slow movement, with Scherzo—the latter an episode in the movement. Rhapsody No. 3 would be the Finale. But Williams discarded the third Rhapsody and was doubtful about the second.†

Vaughan Williams contributed the words and tunes of the songs used in this Rhapsody,—he heard them sung at Kings Lynn—with other folk-songs, to the *Journal of Folk-Song Society*, 1906.

*A Suite for oboe and strings, Op. 12, by Fini Henriques, was played at this concert for the first time. Eve Simony of the Monnaie, Brussels, made her début in England, singing Félicien David's "Couplets du Mysoli" from "Perle du Brésil."

†For this information we are indebted to Mr. Edwin Evans's articles about Vaughan Williams in *The Musical Times* of April, May, June, 1920.

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THE CAPTAIN'S APPRENTICE

One day this poor boy to me
Was bound apprentice
Because of his being fatherless;
I took him out of St. James' workhouse,
His mother being in deep distress.

There are other verses as naïve.

A BOLD YOUNG SAILOR

A bold young sailor courted me,
And stole away my liberty;
He stole my heart with my free good will,
I must confess I love him still.

THE BASKET OF EGGS

Down in Sand bank (?) two sailors they were walking,
Their pockets were both lined with gold;
And as together they were talking,
A fair maid there they did behold—
With a little basket standing by her
As she sat down to take her ease;
To carry it for her one of them offered,
The answer was, "Sir, if you please."

ON BOARD A '98

When I was young and scarce eighteen,
I drove a roaring trade;
And many a sly trick I have play'd
With many a pretty maid.



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My parents found that would not do;
I soon would spend their store.
So they resolv'd that I should go
On board a Man of War.

There are eight verses. The sailor served for many years, was at Trafalgar; at last found rest at Greenwich. The last verse ends:

I've done my duty, served my king,
And now I bless my fate;
But, damme, I'm too old to sing,
I'm nearly ninety-eight.

WARD THE PIRATE*

This is a very old song, and relates to the story of the pirate's engagement with the man-of-war *Rainbow*. There are eight verses.

Come all you gallant seamen bold, all you that march to drum,
Let's go and look for Captain Ward, for on the sea he roams;
He is the biggest robber that ever you did hear,
There's not been such a robber found for above this hundred year.

Mr. Philip Gosse, in his "The Pirate's Who's Who" (1924), mentions two by the name of Ward, but does not give their proper names. We believe the hero of the ballad was James. He was probably Mr. Gosse's "one of the first English pirates to establish himself on the Barbary Coast in North Africa. By the year 1613, some thirty others had their headquarters at the mouth of the Sebu River."

The other Captain Ward mentioned by Mr. Gosse, "as a poor English sailor went to Barbary, turned Mohammedan,† offered his serv-

*Vaughan Williams's arrangement of "Ward the Pirate" for male chorus (T. T. B. B.) was published in 1912.

† This is Mr. Gosse's spelling. See Mr. H. W. Fowler's amusing remarks in his "Modern English Usage" about those who prefer this form to "Mahometans."—P. H.

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ices to the Moors, and became captain of a galley. He grew to be very rich and 'lived like a Bashaw in Barbary.' "

* * *

Vaughan Williams's interest in folk-songs is also shown by his two "Orchestral Impressions" ("Harnham Down" and "Boldrewood") (1904) and his "Symphonic Impression: In the Fen Country" (1905)—produced at one of Beecham's concerts in London in 1909. He has published "Folk-Songs of England," Parts II and IV (1908), and has edited "Folk-Songs of the Eastern Counties" (1906), "The Motherland Song Book," Vols. III and IV (1919). He has composed a Fantasia on Christmas Carols (solo, chorus, and orchestra) (1912). The long catalogue of his works also includes Five Folk-Songs for unaccompanied chorus (1913): "The Jolly Ploughboy" for male chorus (1908), "The Winter is Gone" for male chorus, "Mannin Veen," a Manx folk-song for mixed chorus (1913), "The Turtle Dove" for male chorus (1919), and arranged the French folk-song "L'Amour de Moy" (1907).

Divertisements on a Pastoral Theme, for Orchestra, Op. 49

Henri Constant Gabriel Pierné

(Born at Metz, on August 16, 1863; living in Paris)

Written in the summer of 1931, this music was first performed by Pierné's own orchestra of the Concerts Colonne in Paris, February

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7, 1932. The dedication reads: "À mes chers amis et collaborateurs, aux artistes de l'orchestre Colonne.—G. P. 1931."

Lest his public take his "pastoral theme" too seriously, the composer affixes to his score an epigram of Hans von Bülow: "The theme has no more importance than the title of a book in relation to its contents."

The development of his theme is also elucidated in the score: " 'Divertissements' is not here used in the choreographic sense of the word, but to suggest 'free variations' on the theme itself, combined in such a way that the changing themes, character, and spirit produce a variety in keeping with the initial subject.

"The theme first disclosed simply by the English horn alone is not appreciably altered in the first variations, but is accompanied by a series of designs which ceaselessly vary the color and oppose or blend by turn the various groupings of the orchestra.

"In the first variation, the theme is given to the double-basses; in the second to the violins. This leads to a stretto in form of canon for strings pizzicato. In the third, for wood-winds alone, the bassoon and double-bassoon give the theme in the relative D minor, with ornamentation from the higher instruments. In the fourth, the horn has the theme, with accompaniment of strings. The fifth is given to the brass, the trumpets and trombones carrying the

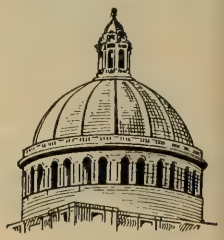
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theme. In the sixth, the violins and violas play the theme against chromatic variations in the wood-winds.

"Then there arise successively a Viennese waltz with subtly inflected rhythms through which the violas interweave the theme, then a 'cortège blues' by the muted trumpets, which lead the theme into a new rhythm. Finally a saxophone solo, with derivative ornamentation from the strings, sighs a melancholy and languorous phrase in G minor. This is succeeded by a brilliant 'finale en forme de gigue,' where the composer of 'Cydalise' and 'Impressions de Music Hall' exercises all the resources of his orchestral palette."

The orchestration follows: three flutes (piccolo), two clarinets, bass clarinet, two oboes, English horn, two bassoons, contra-bassoon, saxophone, four horns, three trumpets, three trombones, tuba, timpani, small drum, bass drum, cymbals, triangle, harp and strings.

J. N. B.

ENTR'ACTE

"THE QUEEN'S HALL SYMPHONY MURDERS"

By Ernest Newman

I should not have been in such a hurry to lay bare some of the secrets of my own musical thriller but for the shock given me by the author of one of the novels I discussed in my last article. Mr. Adam Broome's "The Queen's Hall Murder" came rather nearer than



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I liked to the title I had already chosen for my own masterpiece in this line— "The Queen's Hall Symphony Murders." The trouble with most novelists who drag music into their books is that they do not know enough about the world of music as it appears to those who live and move and have their being in it. A moment's consideration would have shown Mr. Broome that he was barking up the wrong tree. For what is it that is murdered at Queen's Hall? Not musicians, but music. I have sat some hundreds of times in that place, and never yet have I been privileged to witness the murder of a composer or a conductor, though there have been scores of them who richly deserved it. But music itself is done to death there night after night.

It may not, it is true, be in every case deliberate, premeditated murder. A milder verdict—musicslaughter, as it were—might be brought in now and then. The intentions of the slayers are sometimes quite honourable. They kill, not from hatred, but from congenital inability to express their quite sincere love in a way that is safe for the beloved: they are like the ass in the old Greek story who, being anxious to show his affection for the master who had treated him so well, flung his front legs round the poor man's neck and brought him to the ground with a crash.

My own novel moves along both the best detective and the best musical lines. No musical novel is complete without copious references to actual living persons. My novel teems with such references; indeed, there is not a single character in it whom the stupidest reader will not recognise as being drawn from some well-known living personage or other. The musical episodes in the book can be

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taken as true to the life we musicians know; while for the detective portions I have gone to the best models.

I begin with a notorious musical critic, Hilarius Oldfellow, starting his day's work: this chapter will give the reader some valuable information about the mentality and the occupations of these strange fauna, which, in the course of a very few years now, will be extinct. Mr. Oldfellow is called to the telephone—an urgent message from Inspector Moron, of the Big Six. The Yard is in a difficulty, as usual when anything out of the common happens; and, as usual when this does happen, an amateur of unique intelligence has to be called in to supplement the dull unimaginative routine of the mere professional investigators of crime.

For the crime that has just been discovered not only shakes England to its foundations but takes Scotland Yard completely out of its stride. A symphony has been discovered, foully murdered, in Langham Place. The body is in an appalling condition: the first movement has been shot almost to pieces, there are contusions, as from some blunt instrument, such as a baton, in the scherzo, while there is a great gash in the finale, from which the demisemiquavers are protruding in a horrid string. Most awful and most mysterious of all, a vital part is completely missing from the adagio.

The police, of course, are utterly at a loss. At first they cannot even decide as to the nature of this unusual type of body. One of the passers-by when it is found, who happens to have a daughter who won a prize for piano-playing at a Competition Festival, strongly suspects that it is a piece of music. The body is accordingly taken for identification to the Royal Conservatoire of Music, where, however, none of the professors can recognise it, because, while it is obviously a modern work, it is as obviously not one of Vaughan Williams's. The bright suggestion, on the part of one of

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the students who happens to be hanging round the place, that it is a case of suicide, the defunct having killed itself for love of Barbarous Allan, is at once turned down, as of course it deserved to be.

It is some time before the identity of the corpse is established. All the best people are called in, but have to confess themselves out of their depth. Lord Peter views the body, but has no suggestion to make. Philo Vance is cabled for, but is too busy with the Vacuum Cleaner Mystery to leave New York. Rouletabille flatly refuses even to consider the case as soon as he learns that the body has been found in the street; his technique, he explains, extends only to murders done in closed rooms, with all the doors locked and all the window-shutters bolted on the inside, and a written guarantee that no one except the murdered person could have got into the room, or anyone whatever have left it.

All the explanations generally possible on occasions of this kind are examined and rejected in turn: the murderer can neither be the man who found the body, nor the detective in charge of the case, nor the future prosecuting counsel, nor the judge before whom the case will be tried, nor the man who tells the story. In its despair the Yard turns to Hilarius Oldfellow, whose triumph in the matter of proving, on the evidence of finger-prints, that one of the dullest of the works hitherto attributed to Beethoven is really the production of a distinguished British composer, is still fresh in the public memory.

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Oldfellow soon proves that the corpse is that of a Mahler symphony, which, incidentally, is sufficient reason why no one at the Royal Conservatoire of Music has been able to recognise it: had it been a Brahms, the case might have been different. Everybody is suspected, of course, who has ever had, or may be assumed to have had, any professional connection with the victim. Sir Thomas Oakham, M. Henri Dubois, Dr. Salcolm Margent, Herr Bluphwangler, Mr. Diomedes ("Tote") Sidney, and many other eminent conductors are summoned to the Yard and put through a searching examination. Some of these gentlemen have already come under suspicion, indeed, as being concerned, directly or indirectly, in the sudden and inexplicable demise of this symphony or that.

Sir Thomas Oakham is especially suspect, not because he has any hypothetical murders standing to his account—he claims, indeed, that his own function in music has been not that of the murderer, or even the undertaker, but rather that of the accoucheur—but because of a levity of speech which, in a solemn country like this, makes the average man willing to believe him to be capable of any crime. Sir Thomas quite enjoys being suspected. He is having the time of his life at Scotland Yard, till at length Hilarius Oldfellow hits upon a means of making him take a serious matter seriously. He is put through the third degree in a peculiarly atrocious form: he is strapped to a seat and made to listen for three hours to Mr. —— conducting Delius. That breaks even his gay, irresponsible spirit; just as Mr. —— is commencing his too well-known misreading of "The Walk to the Paradise Garden," Oakham, unable to endure the torture any longer, shrieks out a confession that not only

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is he innocent of the murder of this Mahler symphony, but he has never even made its acquaintance.

Even Oldfellow is baffled; and the case is just being relegated to the category of those unsolved mysteries that have been regretably frequent of late among us, when the country is horrified by the discovery of yet another corpse on the opposite side of the road from Queen's Hall, within a few yards of the main entrance of the B. B. C. building. This second victim turns out to be the Elgar No. 1. And scarcely have the shattered nerves of the community recovered from this new shock when, outside the Langham Hotel, there is found, in a grievously mutilated condition, the corpse of Dvorak's "From the New World." The country is by now in a state of terror. Composers are afraid to let their symphonies out of their sight without an armed guard: while the dear little sonatas and concertos of our women composers are not allowed out by their anxious mothers after dark.

To cut what might be too long a story for this column short, seven symphonies in all are found murdered: all bear the same signs of almost maniacal ferocity, while, strangest of all, the same vital organ is missing entirely from the slow movement of each of them. How the mystery is solved, the murderer brought to justice, and his motives explained, all by the incomparable genius for detective work of Hilarius Oldfellow, is the subject of the remaining three hundred pages of this remarkable novel.

I disinterestedly commend it to the notice of publishers on the

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look-out for a good thing. It will appeal equally to the musical world and to that still larger world that is interested in crime and the detection of crime: it brings in everybody who is anybody in English music, and several people who, though they do not realise it, are not; it skims the surface of a hundred possible slander actions yet skilfully refrains from breaking that thin ice that leads down to the law courts; while the grammar is frequently almost as good as Edgar Wallace's. Applications from publishers will be dealt with in strict rotation.

TONE-POEM, "A HERO LIFE," OP. 40 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

"Ein Heldenleben," a "Tondichtung,"* was first performed at the eleventh concert of the "Museumsgesellschaft," Frankfort-on-the-

*"Ein Heldenleben," although called a symphonic poem by the composer, is really nothing of the kind. Both in form and programme it is more in the nature of the first movement of a symphony magnified and distended out of all proportion, and consists in strongly contrasted sections and in the conflict of opposing forces. The first three parts constitute the exposition; the battle section is the working-out, and the final sections are a recapitulation not only of the work, but also of the hero's—*i.e.*, his own—life and achievements.—Cecil Gray, "A Survey of Contemporary Music," London, 1924.



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Main, March 3, 1899, when Strauss conducted from manuscript and Alfred Hess played the violin solo.

The first performance in the United States was by the Chicago Orchestra, Theodore Thomas conductor, at Chicago, March 10, 1900. The first performance in New York was by the Philharmonic Society, Emil Paur conductor, December 8, 1900, when the orchestra numbered one hundred and twenty-five players. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, December 7, 1901.

*
* *

Strauss began the composition of this tone-poem at Munich, August 2, 1898; he completed the score December 27, 1898, at Charlottenburg. The score and parts were published at Leipsic in March, 1899.

The score calls for these instruments: sixteen first and sixteen second violins, twelve violas, twelve violoncellos, eight double-basses, two harps, a piccolo, three flutes, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum,

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snare drum, side-drum, cymbals. It is dedicated to Willem Mengelberg and his orchestra in Amsterdam.*

Strauss has said that he wrote "A Hero Life" as a companion work to his "Don Quixote," Op. 35: "Having in this later work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

There are many descriptions and explanations of "Ein Heldenleben." One of the longest and deepest—and thickest—is by Friedrich Rösch. This pamphlet contains seventy thematical illustrations, as well as a descriptive poem by Eberhard König.

What is the purpose of the story, of this "tone-poem" or "poem of sounds"? (It has been said that Strauss is a musician who wishes to write poetry.) Is the heroic life that of a hero famous in war and dear to the people or the life of a hero who does not wrestle merely against flesh and blood? It seems to be the purpose of the composer to show the hero as one arrayed against the world, hero

*The New York Philharmonic and National Orchestra, conducted by Mr. Mengelberg, performed the tone-poem in Boston on March 16, 1922.

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of physical and mental strength, who fights to overcome the world and all that is common, low, pitiably mean, and yet perhaps dominant and accepted. Romain Rolland quotes Strauss as saying: "There is no need of a programme. It is enough to know there is a hero fighting his enemies."

The work is in six sections:—

(1) The Hero, (2) The Hero's Adversaries, (3) The Hero's Helpmate, (4) The Hero's Battlefield, (5) The Hero's Works of Peace, (6) The Hero's Escape from the World, and the Completion.

Mr. Rösch makes two divisions of the contents,—one of the poetic sequence of ideas, one of purely technical interest. The former is as follows:—

I. The Hero (first section).
II. The World that enters in Opposition to the Hero.
 (*a*) The Foes of the Hero (second section).
 (*b*) The Helpmate of the Hero (third section).
III. The Life-Work of the Hero.
 (*a*) The Battlefield of the Hero (fourth section).
 (*b*) The Hero's Works of Peace (fifth section).
IV. The Hero's Escape from the World and the Completion,—the conclusion of the whole matter (sixth section).

The Hero

The chief theme, which is typical of the hero, the whole and noble man, is announced at once by horn, violas and violoncellos, and the violins soon enter. This theme, E-flat major, 4-4, is said to contain within itself four distinct motives, which collectively illustrate the will power and self-confidence of the hero, and their characteristic features are used throughout the work in this sense. Further themes closely related follow. They portray various sides of the hero's character,—his pride, emotional nature, iron will, richness of imagination, "inflexible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out by the brass; and it is the most symphonic section of the tone-poem. "A pause is made on a dominant seventh: 'What has the world in store for the young dreamer?' "

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The Hero's Antagonists*

They are jealous, they envy him, they sneer at his aims and endeavors, they are suspicious of his sincerity, they see nothing except for their own gain; and through flute and oboe they mock and snarl. They are represented by about a half-a-dozen themes, of which one is most important. Diminutions of the preceding heroic themes show their belittlement of his greatness. (It has been said that Strauss thus wished to paint the critics who had not been prudent enough to proclaim him great.) "Fifths in the tubas show their earthly, sluggish nature." The hero's theme appears in the minor; and his amazement, indignation, and momentary confusion are expressed by "a timid, writhing figure." Finally the foes are shaken off.

The Hero's Helpmate†

This is an amorous episode. The hero is shy. The solo violin represents the loved one, who at first is coy, coquettish, and disdains his humble suit. There is a love theme, and there are also two "thematic illustrations of feminine caprice" much used later on. At last she rewards him. The themes given to the solo violin, and basses, violoncellos, and bassoon, are developed in the love duet. A new theme is given to the oboe, and a theme played by the

*The "Widersacher" in "Ein Heldenleben," a patent caricature of Wagner's "Beckmesserton."—Adolf Weissmann.

†Nor is there any music more maliciously, malevolently petty than that which represents the adversaries in "Ein Heldenleben." So exceedingly definite is the portrait of the Hero's Consort, for which Frau Richard Strauss without doubt sat, that without even having seen a photograph of the lady, one can aver that she is graced with a diatonic figure.—Paul Rosenfeld.

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violins is typical of the crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

The Hero's Battlefield

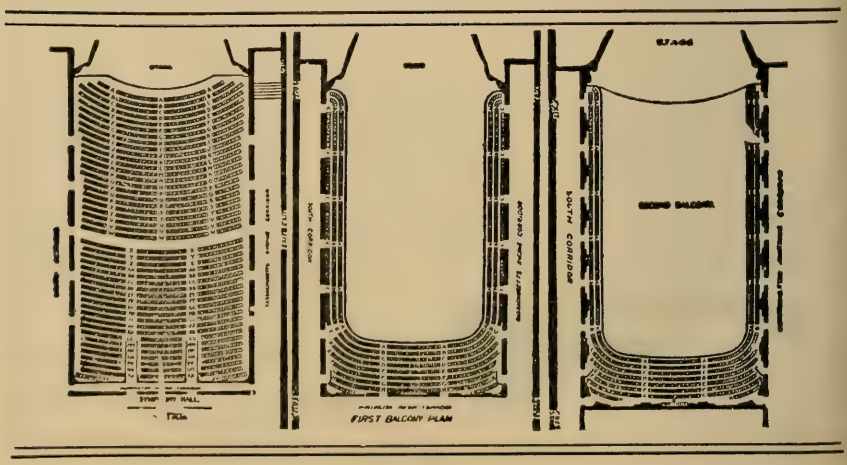
There is a flourish of trumpets without. The hero rushes joyfully to arms. The enemy sends out his challenge. The battle rages. The typical heroic theme is brought into sharp contrast with that of the challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

The Hero's Mission of Peace

This section describes the growth of the hero's soul. The composer uses thematic material from "Don Juan," "Also sprach Zarathustra," "Tod und Verklärung," "Don Quixote," "Till Eulenspiegel's lustige Streiche," "Guntram," "Macbeth," and his song, "Traum durch die Dämmerung." Jean Marnold claims that there are twenty-three of these reminiscences, quotations, which Strauss introduces suddenly, or successively, or simultaneously, "and the hearer that has not been warned cannot at the time notice the slightest disturbance in the development. He would not think that all these themes are foreign to the work he hears, and are only souvenirs."

The Hero's Escape from the World, and Conclusion

The world is still cold. At first the hero rages, but resignation and content soon take possession of his soul. The bluster of nature reminds him of his old days of war. Again he sees the beloved one, and in peace and contemplation his soul takes flight. For the last time the hero's theme is heard as it rises to a sonorous, impressive climax. And then is solemn music, such as might serve funeral rites.



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FRIDAY AFTERNOON, NOVEMBER 24, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 25, at 8.15 o'clock

RICHARD BURGIN will conduct these concerts

Moussorgsky . . . "Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain"), Orchestral Fantasy

Tchaikovsky . . . Concerto for Violin in D major, Op. 35

I. Allegro moderato.
II. Canzonetta: Andante.
III. Finale: Allegro vivacissimo.

Vaughan Williams A London Symphony

I. Lento; Allegro risoluto.
II. Lento.
III. Scherzo (Nocturne): Allegro vivace.
IV. Andante con moto; Maestoso alla marcia; Allegro; Maestoso alla marcia; Epilogue; Andante sostenuto.

SOLOIST
TOSCHA SEIDEL

There will be an intermission before the symphony

A lecture on this programme will be given on Thursday, November 23, at 5.15 o'clock in the Lecture Hall, Boston Public Library

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(See page 237)

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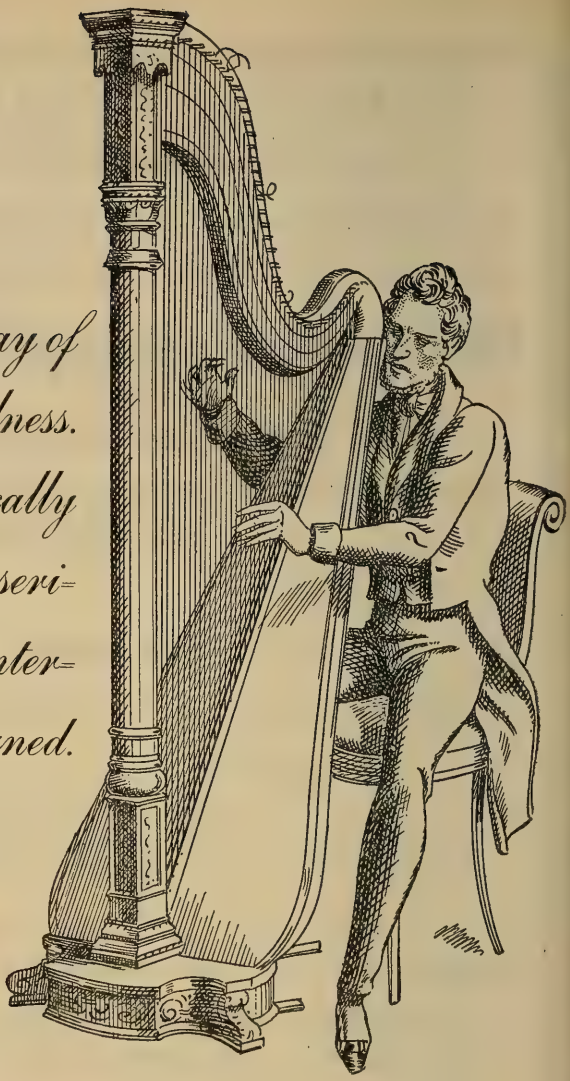
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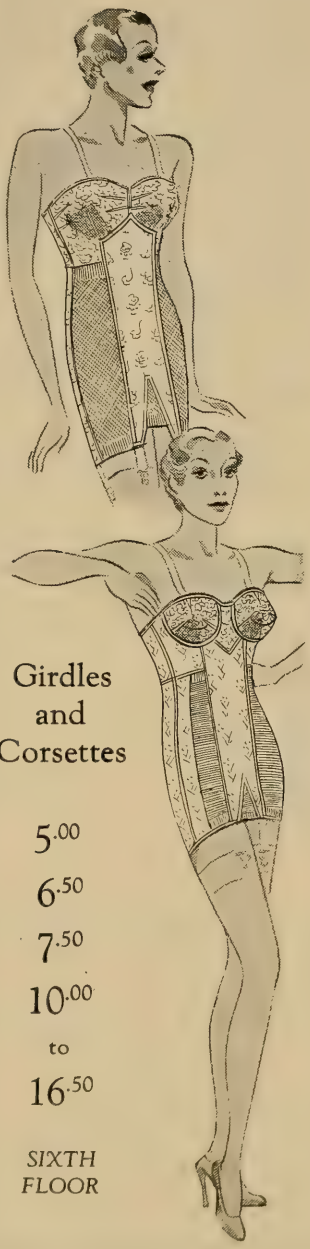
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FRIDAY AFTERNOON, NOVEMBER 24, at 2.30 o'clock

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Vaughan Williams A London Symphony

I. Lento; Allegro risoluto.
II. Lento.
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Moussorgsky . . . "Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain"), Orchestral Fantasy

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There will be an intermission after the symphony

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"Une Nuit sur le Mont-Chauve" ("A Night on Bald Mountain"); Fantaisie for Orchestra: Posthumous Work Completed and Orchestrated by Rimsky-Korsakov*

Modest Petrovitch Moussorgsky

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

In September, 1860, Moussorgsky wrote to Balakirev: "I have also been given a most interesting piece of work to do, which must be ready by next summer: a whole act of 'The Bald Mountain' (after Megden's drama 'The Witch'). The assembly of the witches, various episodes of witchcraft, the pageant of all the sorcerers, and a finale, the witch dance and homage to Satan. The libretto is very fine. I have already a few materials for the music, and it may be possible to turn out something very good."† In September, 1862, he wrote to Balakirev, saying that his friend's attitude towards "The Witches" (*sic*) had embittered him. "I considered, still consider, and shall consider forever that the thing is satisfactory. . . . I come forth with a first big work. . . . I shall alter neither plan nor working-out; for both are in close relationship with the contents of the scene, and are carried out in a spirit of genuineness, without tricks or make-believes. . . . I have fulfilled my task as best I could. The one thing I shall alter is the percussion, which I have misused." A letter to Rimsky-Korsakov dated July, 1867, shows that he did rewrite "A Night on Bald Mountain," but remained unwilling to make further alterations.

"On the eve of St. John's night, June 23, I finished, with God's help, 'St. John's Night on the Bare Mountain,' a tone picture consisting of the following episodes: (1) Assembly of the Witches, hubbub and chatter; (2) Satan's pageant; (3) Ceremonies in honor of Satan; (4) Witch-dance. I wrote the score straight away, without preliminary rough draft. I began on June 10th or thereabouts, and on the 23d came the time to rejoice. The work is inscribed to Balakirev by special request—and, I need not add, to my great joy. . . . Your favorite bits have come out quite well in the scoring, and I have added a good deal to what I wrote. In the 'Ceremonies,' for instance, comes a passage which will make Cui say that I ought to attend a musical class. Here it is:" (seven measures in notation) "in B minor—the witches glorifying Satan, as you see, nakedly, in all primitive barbarity. In the witch dance comes the following rather original call, the strings and piccolo trilling on B-flat" (five measures in notation), "as I have said, over a trill on B-flat! G minor over B-flat major alternates in amusing wise with G-flat major over B-flat minor, with interruptions by the chords in F-sharp

*This piece has been played at the Boston Symphony concerts on April 23, 1920; November 16, 1923; January 29, 1926.

†The extracts from Moussorgsky's letters are taken from an interesting article by M. D. Calvocoressi published in the *Musical Quarterly* (N.Y.) of July, 1923.

minor breaking in—a thing which would lead to my expulsion from the class to which Cui would have me consigned for the greater glory of my witches.

"As regards plan and form, the work is fairly novel. Introduction in two sections (the witches assemble), motive in D minor with a bit of working-out (their chatter) connected with Satan's train in B-flat major (I have been careful to avoid the 'Hungarian March' effect); motive of the procession without working-out, but followed by a response in E-flat minor (the ribald character, in that key, is most amusing), ending with the whole-tone scale in *moto contrario*, which leads to D major. Then comes, in B minor, the glorification, in Russian style, with variations and a semi-ecclesiastic *quasi-trio;* a transition introduces the witch-dance, whose first motive is in D minor, and which also consists of variations in Russian style. At the end of the dance comes the whole-tone scale, and figures from the introduction reappear—which should be rather effective.

"You do not know the witch-dance yet: it is compact and glowing. I think the form—variations and calls interspersed—was the most suitable in which to cast that evocation of pother. The general character of the thing is warmth: nothing drags, all is firmly connected without German transitions—which of course would have introduced an element of coldness. Please God, you will hear and judge.

"In my opinion, 'St. John's Night' is something new, which ought to impress thoughtful musicians favorably. I regret the distance between us two, for I should like us to examine the new-born score together. Let it clearly be understood, however, that I shall never start remodelling it; with whatever shortcomings it is born, with them it must live if it is to live at all.

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Yet if we were to talk things over together, a good deal might be made clear, and to good purpose."

During the winter of 1871–72 the director of the opera at Leningrad planned that Moussorgsky, Borodin, Rimsky-Korsakov and Cui should each write a portion of a fairy opera "Mlada." Moussorgsky was to write music for some folk scenes, a march for the procession of Slav princes and a great fantastical scene, "The Sacrifice to the Black Goat on Bald Mountain." This would give him the opportunity of using his symphonic poem. The project fell through on account of pecuniary reasons. Rimsky-Korsakov's "Mlada" was produced at Leningrad in 1892.

In 1877 Moussorgsky undertook to write an opera "The Fair at Sorotchinsi," based on a tale by Gogol. He purposed to introduce in it "A Night on Bald Mountain," and he revised the score.

It is said that the original version of the symphonic poem was for pianoforte and orchestra; that the revision for "Mlada" was for orchestra and chorus; that the work was to serve as a scenic interlude in the unfinished opera, "The Fair at Sorotchinsi."

Rimsky-Korsakov as Moussorgsky's musical executor revised the score of the poem. He retained the composer's argument:—

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of Darkness, followed by that of the god Tchernobog.* Glorification of Tchernobog. Black mass. Witches' Sabbath. At the height of the Sabbath, there sounds far off the bell of the little church in a village which scatters the Spirits of Darkness. Daybreak."

The form is simple: a symphonic Allegro is joined to a short Andante; Allegro feroce; Poco meno mosso.

"A Night on Bald Mountain," dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, tam-tam, bell in D, and strings.

The first performance was at a concert of the Russian Symphony Society at Leningrad on October 27, 1886. Rimsky-Korsakov conducted. The piece met with such success that it was played later in that season.

The first performance in the United States was at Chicago in one of a series of Russian Concerts of Folk Music given in June (5th to 13th inclusive), 1893 (World's Columbian Exposition). The Exposition Orchestra was conducted by V. J. Hlavac.

*Tchernobog, the Black God, and Katschei, the Immortal, the Man Skeleton figure in the third act (third scene) of Rimsky-Korsakov's "Mlada." The scene is near Mount Triglav, where there is a Sabbat. The music of Tchernobog is sung by twelve to sixteen basses, using speaking-trumpets.



The first performance in Boston was by the Orchestral Club, conducted by Mr. Longy, on January 5, 1904.

The Russian Walpurgisnacht, or Witches' Sabbath, took place on Bald Mountain, which is near Kiev in Southern Russia. "The peasants place on the window or before the door of the cottage, the night of Ivan Koupalo (Sabatina), nettles which drive away the witches. It is on this night that Baba Yaga, sorcerers and sorceresses, meet on Bald Mountain to dance and enjoy their Sabbath. It is said that on this night they are especially enervated and malignant." ("Moussorgsky" by Pierre d'Alheim, Paris, 1896.)

TOSCHA SEIDEL

Mr. Toscha Seidel was born at Odessa, Russia, on November 4, 1900.

When he was three years old he began to study the violin with Fiedemann. His musical nature showed itself at an early age. When he was eight he played a concerto by de Bériot in the Unionsalle

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at Odessa, and so impressed Alexander Fiedemann, the brother of his teacher, that arrangements were made for the boy to enter the Stern Conservatory in Berlin. In 1912 Fiedemann advised Toscha to study with Leopold Auer then living near Dresden in summer, at Leningrad in winter. Young Seidel played in 1914 a few times in Leningrad at pupils' concerts. In 1915 he was with Auer near Christiana, where he made his first appearance on September 1, 1915 (Tchaikovsky's concerto). He gave other concerts in Christiana, made a tour of Norway, played at Stockholm and Copenhagen. He spent the winter of 1915 with Auer in Leningrad, and in April, 1916, made his first public appearance there. In the fall of 1916 and the summer and fall of 1917 he gave many concerts in Scandinavia. When Auer came to the United States, Mr. Seidel accompanied him. He played for the first time in New York on April 14, 1918. His first appearance in Boston was at Symphony Hall on March 9, 1919. Mr. Seidel played Mendelssohn's Concerto with this orchestra on February 9 and 10, 1923.

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Concerto, D major, for Violin, Op. 35* . . Peter Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky spent the winter and early spring of 1877-78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mme. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.† I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect

*A list of performances by the orchestra will be found on page 271.

†Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterwards with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tchaikovsky was deeply attached to him.



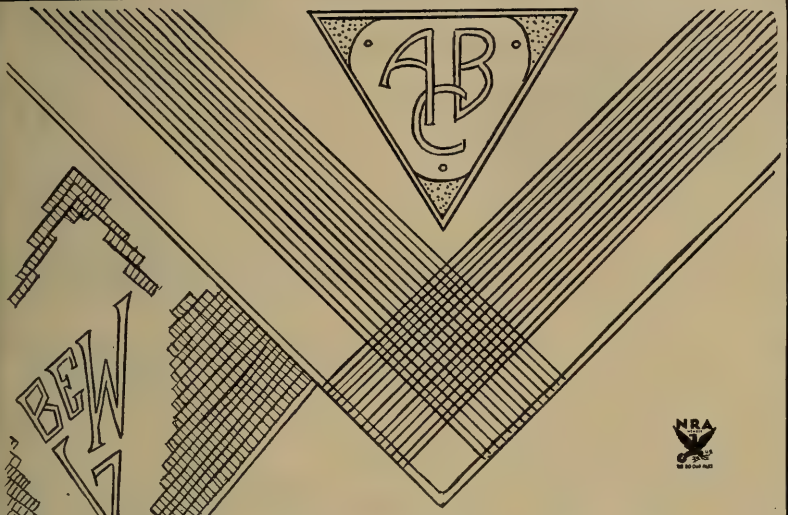
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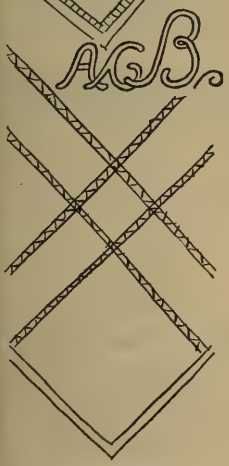
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for the old traditions." Two days after Tchaikovsky wrote to Mme. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson exclaiming, "go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after

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SEVENTH FLOOR—ANNEX

another." The next day he wrote Mme. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tchaikovsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i.e.,* copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement." On April 29 he wrote Mme. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

*This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.



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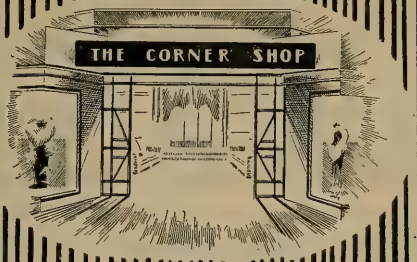
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Tchaikovsky was at home in Brailow in May. He wrote to Mme. von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterwards to Adolf Brodsky,*—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist. An interesting letter from him to Tchaikovsky after the first performance is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was

*Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played in Boston at a Symphony concert, November 28, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.

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two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me—I had to bear many rude things from Colonne and Pasdeloup—fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were

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admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything *pianissimo,* not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it."*

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter. Out of ten critics only two, and they were the least important, reviewed the concerto favorably. The review by Eduard Hanslick, who was born hating programme music and the Russian school, was extravagant in its bitterness, and caused Tchaikovsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his concerto popular. Tchaikovsky wrote from Rome, December 27, 1881, to Jurgenson: "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience.

*For an entertaining account of Brodsky and his life in Leipsic, given by Tchaikovsky himself in this above-mentioned Diary, see Rosa Newmarch's "Tchaikovsky," pp. 180–196 (London. 1890).

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k *Herald Tribune*, November 17, 1933

If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the Leningrad public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

The review of Hanslick is preserved in the volume of his collected feuilletons entitled, "Concerte, Componisten, and Virtuosen der Letzten fünfzehn Jahre, 1870–1885," pp. 295, 296 (Berlin, 1886). The criticism in its fierce extravagance now seems amusing. Here are extracts: "For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for any one to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian

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however adverse they may be, can never reach the point where slovenly, inferior printing can be effective. Printing doesn't work that way, simply because, during good times or bad, human nature doesn't change.

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kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures which 'stink in the eye.' Tchaikovsky's violin concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear." Modest Tchaikovsky tells us that this article disquieted Peter till he died; that he knew it by heart, as he did an adverse criticism written by César Cui in 1866.

The concerto was dedicated first to Leopold Auer. Tchaikovsky, in the Diary of his tour in 1888, wrote: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Leningrad virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (January 16, 1882) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Emile Sauret from



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playing the concerto in Leningrad"; but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto.

Mr. Auer wrote the following letter, dated Petrograd, January 12, 1912, to the *Musical Courier* of New York:—

"You have requested me to explain the true circumstances relating to Tchaikovsky's violin concerto, in so far as it concerns myself. I am glad to do this, not only in the interests of truth, but also in order to put an end to the various stories so constantly appearing in newspaper reports and concert programs in connection with public performances of the concerto.

"When Tchaikovsky came to see me one evening, about thirty years ago, and presented me with a roll of music, great was my astonishment on finding that this proved to be the violin concerto, dedicated to me, completed and already in print. My first feeling was one of gratitude for this proof of his sympathy toward me, which honored me as an artist. On closer acquaintance with the composition, I regretted that the great composer had not shown

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it to me before committing it to print. Much unpleasantness might then have been spared us both. I must add here that at this time I had taken over the conducting of the symphony concerts of the Imperial Russian Musical Society, and that this work was absorbing nearly all my time and musical energies.

"Warmly as I had championed the symphonic works of the young composer (who was not at that time universally recognized), I could not feel the same enthusiasm for the violin concerto, with the exception of the first movement; still less could I place it on the same level as his strictly orchestral compositions. I am still of the same opinion. My delay in bringing the concerto before the public was partly due to this doubt in my mind as to its intrinsic worth, and partly that I found it would be necessary, for purely technical reasons, to make some slight alterations in the passages of the solo part. This delicate and difficult task I subsequently undertook, and re-edited the violin solo part, and it is this edition which has been played by me, as also by all my pupils, up to the present day. It is incorrect to state that I had declared the concerto in its original form technically unplayable. What I did say was that some of the passages were not suited to the character of

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the instrument, and that, however perfectly rendered, they would not sound as well as the composer had imagined. From this purely æsthetic point of view only I found some of it impracticable, and for this reason I re-edited the solo part.

"Tchaikovsky, hurt at my delay in playing the concerto in public and quite rightly too (I have often deeply regretted it, and before his death received absolution from him), now preceded to have a second edition published, and dedicated the concerto this time to Adolf Brodsky, who brought it out in Vienna, where it met with much adverse criticism, especially from Hanslick. The only explanation I can give of the orchestral score still bearing my name in the dedication is that when the original publisher, Jurgenson, of Moscow, to suit the composer, republished the concerto, he brought out the piano score in the new edition, but waited to republish the orchestral score until the first edition of it should be exhausted. This is the only way I can solve the problem of this double dedication.

"I should like to thank you for giving me this opportunity of going into the matter and putting the facts before the public. The concerto has made its way in the world, and after all, that is the most important thing. It is impossible to please everybody.

(Signed) L. Auer."

* * *

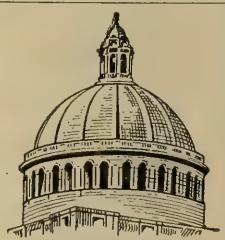
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The first movement was played in Boston by Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Maud Powell at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Timothée Adamowski on December 2, 1893; the whole concerto was played at like concerts by Alexandre Petschnikov on January 27, 1900, Maud Powell on April 13, 1901, Karl Barleben, April 1, 1905, Alexandre Petschnikov, November 24, 1906, Mischa Elman, January 2, 1909, Fritz Kreisler, April 9, 1910; Kathleen Parlow, April 1, 1911; Anton Witek, January 24, 1914; Ferenc Vecsey, November 11, 1921; Efram Zimbalist, April 25, 1924.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

I. Allegro moderato, D major, 4-4.

II. Canzonetta, Andante, G Minor, 3-4.



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III. Finale, Allegro vivacissimo, D major, 2-4. A Rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterwards tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirious climax. Tchaikovsky wrote to Mme. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

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This symphony was composed in 1912–13. The first performance was at one of F. B. Ellis's concerts in Queen's Hall, London, on March 27, 1914. Geoffrey Toye was the conductor.

On May 4, 1920, the revised version of the symphony was brought out at Queen's Hall, London, at a concert of the British Music Society. Albert Coates conducted. This performance was said to be the fourth. It was also said that the Symphony had been "shortened a good deal, particularly at the closes of the movements, on the way."

The first performances in the United States were by the Symphony Society of New York on December 30, 31, 1920. Albert Coates, who conducted, then made his first appearance in this country. The symphony was performed again in New York by the Symphony Society, Walter Damrosch conductor, on January 30, 1921.

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The first performance in Boston was at a concert of the Boston Symphony Orchestra on February 18, 1921. The symphony was repeated on April 15, of the same season, and again played on April 27, 1923.

The following description by Mr. Coates of the symphony was published in the bulletin of the Society:—

"The first movement opens at daybreak by the river. Old Father Thames flows calm and silent under the heavy gray dawn, deep and thoughtful, shrouded in mystery. London sleeps, and in the hushed stillness of early morning one hears 'Big Ben' (the Westminster chimes) solemnly strike the half-hour.

"Suddenly the scene changes (Allegro); one is on the Strand in the midst of the bustle and turmoil of morning traffic. This is London street life of the early hours—a steady stream of foot passengers hurrying, newspaper boys shouting, messengers whistling, and that most typical sight of London streets, the costermonger (Coster 'Arry), resplendent in pearl buttons, and shouting some coster song refrain at the top of a raucous voice, returning from Covent Garden Market, seated on his vegetable barrow drawn by the inevitable little donkey.

"Then for a few moments one turns off the Strand into one of the quiet little streets that lead down to the river and suddenly the noise ceases, shut off as though by magic. We are in the part of

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Second Movement

"In the second movement the composer paints us a picture of that region of London which lies between Holborn and the Euston Road, known as Bloomsbury. Dusk is falling. It is the damp and foggy twilight of a late November day. Those who know their London know this region of melancholy streets over which seems to brood an air of shabby gentility—a sad dignity of having seen better days. In the gathering gloom there is something ghostlike.



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"The gloom deepens and the movement ends with the old musician still playing his pathetic little tune.

Third Movement

"In this movement one must imagine one's self sitting late on a Saturday night on one of the benches of the Temple Embankment (that part of the Thames Embankment lying between the Houses of

*The street cries of London were famous in the eighteenth century. They were collected and published in 1799 with "sixty-two elegant cuts" and with epigrams in verse. The volume was translated into French as lately as 1893. Mr. Richard Pryce, in 1900, complained that only two cries of any value were left in London,—the gipsy's cry, chairs, baskets, brooms, "sung in exquisite intervals, plaintive, sustained, enduring," and the cry and song of lavender. The other cries, he said, are plenty, new, and horrible. One of the most hideous is "All Alive, O! Catch 'em alive!"—P. H.

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Parliament and Waterloo Bridge). On our side of the river all is quiet, and in the silence one hears from a distance coming from the other side of the river all the noises of Saturday night in the slums. (The 'other' side, the south side of the River Thames, is a vast network of very poor quarters and slums.) On a Saturday night these slums resemble a fair; the streets are lined with barrows, lit up by flaming torches, selling cheap fruit, vegetables, produce of all kinds; the streets and alleys are crowded with people. At street-corners coster girls in large feather hats dance their beloved 'double-shuffle jig' to the accompaniment of a mouth-organ. We seem to hear distant laughter; also every now and then what sounds like cries of suffering. Suddenly a concertina breaks out above the rest; then we hear a few bars on a hurdy-gurdy organ. All this softened by distance, melted into one vast hum, floats across the river to us as we sit meditating on the Temple Embankment.

"The music changes suddenly, and one feels the Thames flowing silent, mysterious, with a touch of tragedy. One of London's sudden fogs comes down, making Slumland and its noises seem remote. Again, for a few bars, we feel the Thames flowing through the night, and the picture fades into fog and silence.

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"The last movement deals almost entirely with the crueler aspect of London, the London of the 'unemployed' and unfortunate. After the opening bars we hear the 'Hunger March'—a ghostly march past of those whom the city grinds and crushes, the great army of those who are cold and hungry and unable to get work.

"We hear again the noise and bustle of the streets (reminiscences of the first movement), but these now also take on the crueler aspect. There are sharp discords in the music. This is London as seen by the man who is 'out and under.' The man 'out of a job' who watches the other man go whistling to his work, the man who is starving watching the other man eat—and the cheerful, bustling picture of gay street life becomes distorted, a nightmare seen by the eyes of suffering.

"The music ends abruptly, and in the short silence that follows, one again hears 'Big Ben' chiming from Westminster Tower.

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Thames flowing calm and silent, as he has flowed through the ages, the keeper of many secrets, shrouded in mystery."

And yet the composer has been quoted as saying:—

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* * *

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worth," a young composer of great promise, Lieutenant of the Durham Light Infantry, who was killed on August 5, 1916, "after successfully taking an enemy trench at the head of a bombing party." It is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, snare drum, bass drum, cymbals, triangle, jingles,* tam-tam, Glockenspiel, two harps, and strings.

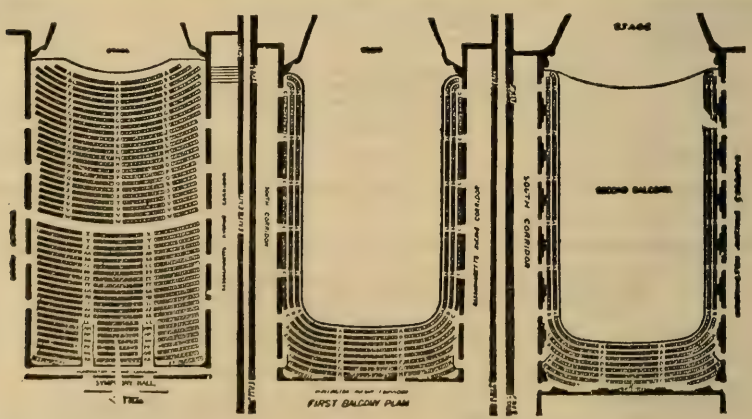
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Seventh Programme

FRIDAY AFTERNOON, DECEMBER 1, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 2, at 8.15 o'clock

Lourié Sinfonia Dialectica

Mozart Concerto for Pianoforte

Beethoven Concerto No. 3 in C minor, for Pianoforte and Orchestra, Op. 37

I. Allegro con brio.
II. Largo.
III. Rondo: Allegro.

de Falla Three Dances from "El Sombrero de Tres Picos," Ballet

SOLOIST
ARTUR SCHNABEL

There will be an intermission between the concertos

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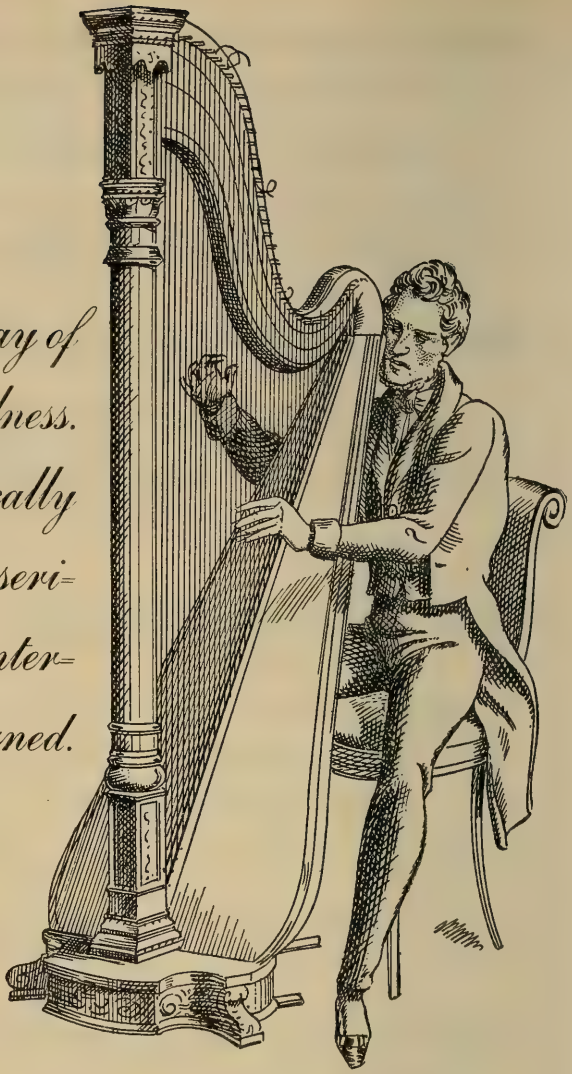
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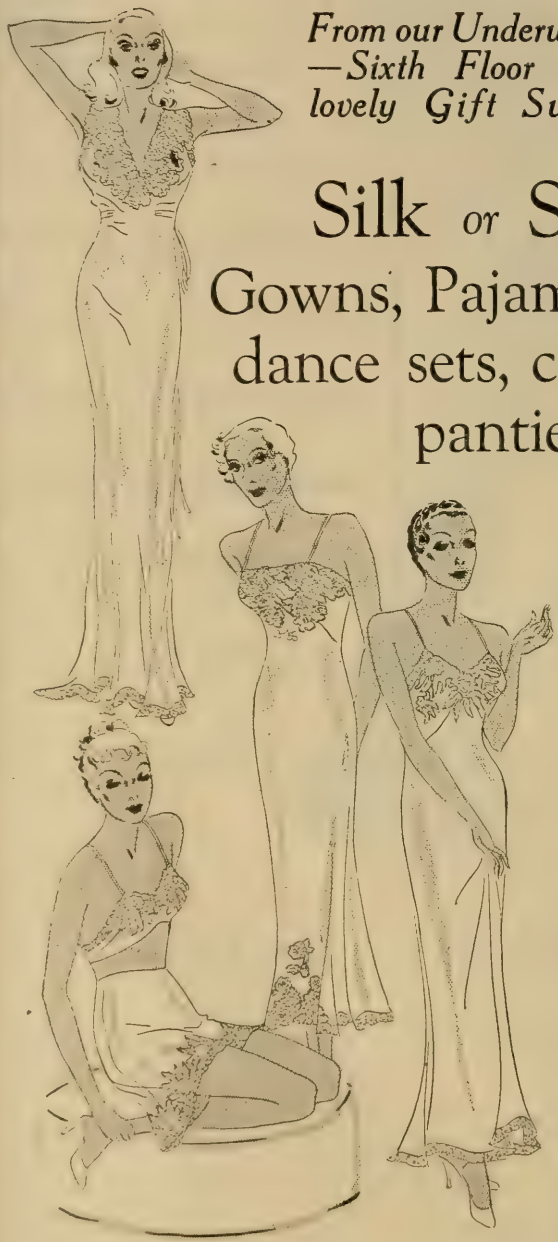
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Seventh Programme

FRIDAY AFTERNOON, DECEMBER 1, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 2, at 8.15 o'clock

Lourié Sinfonia Dialectica
(First performances in Boston)

Mozart . . Concerto for Pianoforte in A major (Koechel No. 488)

Beethoven Concerto No. 3 in C minor, for Pianoforte and Orchestra, Op. 37

I. Allegro con brio.
II. Largo.
III. Rondo: Allegro.

de Falla Three Dances from "El Sombrero de Tres Picos," Ballet

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There will be an intermission between the concertos

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Sinfonia Dialectica Arthur Vincent Lourié

(Born at Leningrad in 1892 (?); living in Paris)

Arthur Lourié (otherwise known, by phonetical spelling, as "Lurye"), dweller in rare musical byways, tireless seeker in his many writings after the æsthetic verities, once an ultra-radical of exotic dalliance and now a "believer" of the severest sort, is a personality to pique curiosity. He is known here by his "Sonate Liturgique" for small wind orchestra and alto voices, based on the formula of early plain song, which was performed at these concerts on January 2, 1931. His book, "Serge Koussevitzky and his Epoch" was published in 1931. His "Concerto Spirituale," also constructed on early modes, was performed by the Schola Cantorum in New York, March 26, 1930. The "Sinfonia Dialectica" was composed in Paris in 1930, and played by Leopold Stokowski and the Philadelphia Orchestra on April 17, 1931.

At that time, Mr. Stokowski was quoted as saying "while called a symphony, it is not in the classic symphonic form, and voices in the orchestra hold a kind of dialogue*—symphonic form is capable of unending development, just like architecture."

The composer is still more explicit. He appends to his score a reflection of Pascal, and describes his procedure in words which have been translated from the Russian for this programme by Miss Olga Naumoff:

"Pascal says: †*Quand je considère la petite durée de ma vie, absorbée dans l'éternité précédant et suivant, le petit espace que je remplis et même que je vois, abimé dans l'infinie immensité des espaces que j'ignore et qui m'ignorent, je m'effraie et m'étonne de me voir ici plutôt que là, car il n'y a point de raison pourquoi ici plutôt que là, pourquoi à présent plutôt que lors. Qui m'y a mis? Par l'ordre et la conduite de qui ce lieu et ce temps a-t-il été destiné à moi?*'

"'*Memoria hospitis unius diei praetereuntis*' (*'Le souvenir de l'hôte d'un jour qui passe'*).

"As epigraph to my Symphony, I have chosen that last sentence by Pascal. As the subject of spiritual meditation at the time the symphony was conceived it reveals the mystical contents of my work. The problem of the form is defined by the title: Sinfonia Dialectica. Its architectonics are dialectic in their formation. The

*Classical instances of obvious instrumental dialogue are Beethoven's "Coriolanus" Overture, and the slow movement of his Fourth Piano Concerto.

†"When I consider the short space of my life, absorbed in the eternity past and to come; the puny area I occupy, or even that which I look upon, an infinite particle of the immense reaches unknown to me and oblivious of me, I shudder and marvel at finding myself here rather than elsewhere—for I have no reason to be in one place rather than another, in one age rather than another. Who put me here? By whose decree and convoy am I destined to this place and time?—Recollections of the guest of a passing day."

dialectical principle of exposition is introduced here in the development of the form and musical language.

"To my idea, pure instrumental music is, in its essence, always dialectic. At epochs, when musical art attained its high points of expansion, a symphony was always 'dialectic,' and the old masters were aware of it, although the term did not exist in their time. If I am not mistaken, Nietzsche was the first to use it, but then it passed unnoticed. . . . To call a symphony dialetic is, in a way, something of a tautology, as this follows as a matter of course. I am doing it not with the purpose of introducing a new notion, but as a reminder of an old notion, because it is forgotten, and overgrown by so many new ones. . . . The loss of dialectics inevitably provoked a decline of instrumental *style,* at the cost of which thrived the so-called 'programme' and 'psychological' music.

"Although I am speaking of 'traditions' of the dialectical method by the old masters, I most certainly affirm it to be a method anti-traditional in musical creative art (in the past as well as to-day), a method always serving to create a new form. Dialectics pertain neither to academicism nor to the neo-classical idolatory, but are essentially adverse to both. Dialectics are not a school, but a method of live thought and direct action. I believe that the symphony, as

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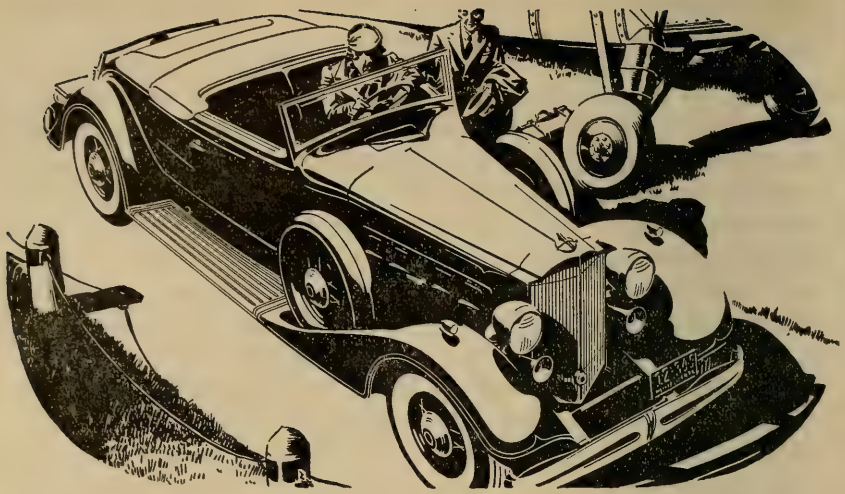
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the highest form of musical creation, is always a confirmation of one or another dialectic process in music.

"The nature of dialectics may be manifold, and it is always individualistic. I will add that musical dialectics serve merely to erect the structure. As to the spiritual substance of a work of art, it cannot be analysed; its source dwells in the depth of the artist's soul. The basic meaning of musical dialectics is, perhaps, that it is the talk of the soul with itself. . . ."

The symphony is played in one continuous movement. For the most part, there are none of the usual indications of tempo—only numerical metronomic directions. The final section, however, is marked "adagio," and consists of a long diminuendo, to a pianissimo ending. The metre is of great plasticity, with constant changes in the bar signatures.

The instrumentation comprises four flutes, piccolo, three oboes, English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones, tuba, timpani, bass drum, side-drum, piano, celesta, and strings.

* * *

Lourié's keen intellectualism will be traced to his Jewish descent, just as his preoccupation with early church ritual music will be

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attributed to a strong Roman Catholic tradition in his family. As a young man in Leningrad, Lourié, according to Leonid Sabaneyeff ("Modern Russian Composers") "was once an active member of the Bohemian literary and artistic association, prominent and non-prominent Russian poets, painters and musicians who, as all from St. Petersburg well remember, gathered around the 'Stray Dog,' the Montmartre of the northern capital. A decadent and neo-impressionist, a seeker of new sonorities, one of the pioneers of 'ultra-chromatic' music with quarter tones, Lourié was really a clever, educated and deeply skeptical man. Like all skeptics, a typical esthete in his convictions, he was a lover of subtle paradoxes and a friend of the poet, Block."

Through the first years of the war "The Stray Dog" persisted, and the revolution brought the radical artist under political approval. By this turn of fortune, Lourié found himself "Musical Commissar of the Department of Education" under the Bolshevik government. Lourié was now in the curious position of controlling the publication of new music, whether his own or another's, subject however to a limited budget, and scarcity of paper for printing. If "by duty of office" he had to sign unpleasant warrants for confiscation of pianos owned by the bourgeoisie, with the same pen he could restore the property to their owners as "tools of production."

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"It must be stated in all fairness," says Sabaneyeff, "that he managed, during those times so trying to the art of music, to save many musical values and to defend with diplomatic adroitness the interests of 'left wing art,' so dear to him personally. In this turbulent period, he wrote many compositions in which his paradoxical and subtle and skeptical mind rather than his musical gifts found expression. Too brainy for his talent, he rationalised his creative work. An extreme modernist at that time, he held a position at the extreme left wing of Russian composers. Perhaps the culminating point of this skeptical radicalism is his 'Forms in the Air,'* a composition which can with difficulty be classed in any definite field of art. It possesses more points of contact with typographical art and engravings than with music. Sundry lines of notes interweave in this composition to form a complex graphical design in which, perhaps, is contained the artistic task that the author set himself." He also composed a cantata to a poem of Alexander Block; a Japanese Suite for Orchestra; a piece called "Pleurs de la Vierge Marie," a string quartet; and songs to texts by Mme. Akhmatova. A vocal "Chant Funèbre" in memory of Block was produced by the Schola Cantorum in New York, March 16, 1929.

*Subtitled "Sound-Script," and dedicated to Pablo Picasso.

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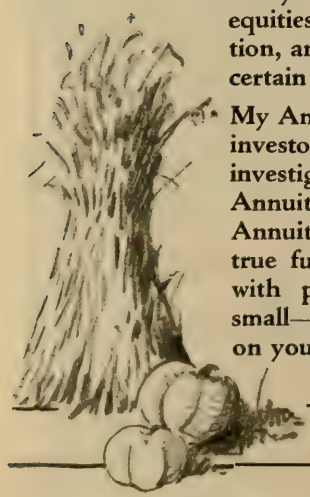

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Lourié was sent by his government in 1923 to Paris, and in Paris he has since remained, cultivating and propounding religious views which would have severed him automatically from his Russian office, had that break not already been made. His name is unmentioned in print, nor does he exist, so far as present Russia is concerned. It is said that for some three years in Paris he "absented himself from public places and public activities, living in semi-seclusion, changing his technical style while, apparently, changes more profound than any mere alteration of style were going on within him. Meanwhile, he discouraged or directly opposed such performances of his music as were occasionally possible, although writing a number of critical articles which connoted his artistic change of objective."

Like his confrère Stravinsky, Lourié veered in the twenties toward eighteenth-century form, as his piano Toccata shows. He did not linger in "neo-classicism," however, and, as we shall see, has lived to expose its frailties. Also like Stravinsky, but this time in advance of him, Lourié turned to religious subjects.*

*The "Sonate Liturgique" is dated 1928; Stravinsky's "Symphonie de Psaumes," 1930. The turning of these two Russians to religious mysticism may be more than a coincidence. There is indication of a recurring Slavic trait in the curious imaginings of Oboukoff, the theosophic dreams of Scriabin, and, still further back, the sudden "conversion" of Balakireff in 1872 (interestingly described by Rimsky-Korsakov in "My Musical Life").

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Lourié looks to a rebirth of the true spirit of melody as the only salvation of present musical tendencies. In his article "An Inquiry into Melody" (*Modern Music,* December, 1929), he states that melody, the touchstone of all music, held its proper domination in the last century, but in this one has been buried under complexities of harmony and rhythm. When a modern composer attempts to use a melody, he does so not from a genuine impulse of song, which is the birthright of true music, but under a conscious effort towards "stylization," or "methodological constructivism." Composers have been even ashamed to be caught writing an obviously melodic phrase. "I believe that this sense of shame may be explained by the fact that melody (any melody) is apt to reveal some intimate truth, the genuine psychological and spiritual substance of its maker. Melody discloses the nature of the subject, not the object."

At this point he develops his thesis with a zeal which the general understanding will less readily accept. "It is probable," he writes, "that in our time we do not compose good melodies, because we have



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become evil-minded. Our melodic gift is in direct ratio to our capacity for good—in the religious sense. Melody in itself is a primary good, a sort of purification through repentance. Melody is a virtue, organically connected with the three theological virtues."

A more recent and equally illuminating article is "Crisis in Form" (*Modern Music,* May, 1931). Lourié, with his usual passion for category, outlines the musical movements of this century, up to the present. No names are mentioned, but the shadow of Stravinsky hovers over all, and the writer's personal creed is easily implied. The incorrigible analyst seems to possess the unique ability to observe and comment upon his own soul's growth with the clear perspective of scientific detachment.

Integrated German classicism, he reminds us, reached its end in Brahms, after which, as regards musical importance, "Paris usurped the dominant position of Berlin." In other words, impressionism ruled the musical world, a trend for which Lourié evidently has no natural artist's liking. If he was touched by impressionism back in the days when the "Stray Dog" entertained Debussy, he now repents his folly. "Impressionism is by its very nature un-dialectic, a denial of the essential quality of instrumental music." Germany, led into the mire of "undialectic" romanticism by Wagner, was

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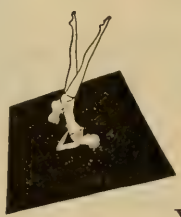
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helped out again by a new integrating impetus in Russian music. Still, the problem remained unsolved; the French and German cultures remained (and still remain) irreconcilable. Meanwhile, French impressionism overdid itself. Basing all on harmony, it "atrophied live polyphony" into "harmonic verticalities," "brought rhythm into a state of complete paralysis," and "shunted music up an obvious blind alley."

Then came the inevitable reaction. "Polyphony at any cost" was the new slogan, and rhythm, suddenly freed, expanded into complexities where bar lines and metres were no longer distinguishable.* Then "musical art reached the peak of polytonal and polyrhythmical form." The elaborate technic was cast aside, and "neoclassicism" became the order of the day. There was universal "disarmament" among composers who, "without need of a single conference" or signed covenant, scrapped all their modern apparatus. This disarmament, however, "will not lead to a lasting peace." The new movement soon appeared to have been simply a "craving for a new equilibrium of form," an "epigonism" and a "parasitic dependence upon the past." The fruits of neo-classicism have proved for the most part barren, and wry in the mouth. Still, the movement

*This charge might be brought against the "Sinfonia Dialectica."



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may have a future. "After it dies, a new form will grow up from a seed dropped during this period."

Bringing his discussion to the present, Lourié says that there is too much concentrated attention upon "form" as opposed to "content." "What are the springs beneath the herd-like tendency to create an irreproachable but shallow form? The principal cause seems to be a loss of the spirit of music and the wreck of humanistic culture. Art has become the expression of that mechanization of life which has gripped the world." Salvation lies in the renunciation of this fetish, and the refinding of spiritual forces. "New form will be born only when it is organically necessary, not by artifice—without any prescriptions or repetitions of the past, but exclusively in that singular comprehension of the world which alone distinguishes a real artist from an artisan. For those who think in this fashion the world is not something given and fixed once and forever, but is created anew in every moment of its existence." J. N. B.

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Mr. Schnabel first visited the United States in 1921 and gave a recital in New York on December 27 of that year. On March 30, 1923, he played in Boston Beethoven's Concerto, G major, No. 4, Bruno Walter conductor. He took part in Boston in the Brahms Festival by the Boston Symphony Orchestra, of March 1930. He appeared with the Orchestra on April 4 and 5 of the same season in Beethoven's Fourth Concerto.

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Concerto, A major, for Piano and Orchestra (K. 488)*

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This Concerto is dated March 2, 1786, at Vienna. It and the Concerto in E-flat major (K. 482), composed in December, 1785, also the Concerto in C minor (K. 491), composed in March, 1786, were written for the subscription concerts in Lent. Mozart played the one in E-flat major in December, 1785, at a concert in aid of the widows of musicians. The Andante movement pleased so much that its repetition was demanded. The one in A major is scored for flute, two clarinets, two bassoons, two horns, and the usual strings.

From Mozart's letters, one learns something about his own manner of playing the piano:

"Herr Stein sees and hears that I am more of a player than Beecke†—that without making grimaces of any kind I play so expressively that, according to his own confession, no one shows off his pianoforte as well as I. That I always remain strictly in time surprises everyone; they cannot understand that the left hand should not in the least be concerned in a tempo rubato. When they play, the left hand always follows" (1777).

About Nannette Stein's playing: "She sits opposite the treble instead of in the middle of the instrument, so that there may be greater opportunities for swaying about and making grimaces. Then she rolls up her eyes and smirks. If a passage occurs twice, it is played slower the second time; if three times, still slower. When a

*This concerto was played at these concerts by Nikolai Orloff (February 8, 1929), and by Bruce Simonds (December 12, 1930). The companion concerto in E-flat (K. 482) was played on November 3 last, Egon Petri, soloist.

†Ignaz von Beecke (Becké), born in 1733, died in 1803, army officer, himself an excellent pianist, friend of Gluck, Jomelli, and Mozart, was a voluminous composer.

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passage comes, up goes the arm, and, if there is to be an emphasis it must come from the arm, heavily and clumsily, not from the fingers. But the best of all is that when there comes a passage (which ought to flow like oil) in which there necessarily occurs a change of fingers, there is no need of taking care: when the time comes you stop, lift the hand and nonchalantly begin again. This helps one the better to catch a false note, and the effect is frequently curious" (1777). Nannette was then eight years old.

At Aurnhammer's: "The young woman* is a fright, but she plays ravishingly, though she lacks the true singing style in her cantabile; she is too jerky" (1781).†

"Whenever I played for him (Richter, a pianist), he looked immovably at my fingers, and one day he said, 'My God! how I am obliged to torment myself and sweat, and yet without obtaining applause; and for you, my friend, it is mere play!' 'Yes,' said I, 'I had to labor once in order not to show labor now'" (1784).

"It is much easier to play rapidly than slowly; you can drop a few notes in passages without anyone noticing it. But is it beautiful? At such speed you can use the hands indiscriminately; but is that beautiful?" (1778).

*Josepha Aurnhammer, famous pianist in her day, composer of piano pieces, married one Bösinhönig of Vienna in 1796.

†Beethoven found this fault with Mozart's playing.

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"I must say a few words to my sister about Clementi's sonatas. . . . There are in them no remarkable or striking passages, with the exception of those in sixths and octaves, and I beg my sister not to devote too much time to these lest she spoil her quiet and steady hand and make it lose its natural lightness, suppleness, and fluent rapidity. What, after all, is the use? She is expected to play the sixths and octaves with the greatest velocity (which no man will accomplish, not even Clementi), and if she tries she will produce a frightful zig-zag and nothing more. Clementi is a *ciarlatáno* like all Italians. He writes upon a sonata *Presto,* or even *Prestissimo* and *alla breve,* and plays it *Allegro* in 4-4 time. I know it



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because I have heard him! What he does well is his playing of passages in thirds; but he sweated over these day and night in London. Aside from this he has nothing—absolutely nothing; not excellence in reading, nor taste, nor sentiment." This splenetic outburst is in a letter to Mozart's father and sister written in 1783. This harsh criticism was undoubtedly unjust. Mozart disliked Italians because they were highly esteemed in Vienna and were often in his way. That there was some truth in the criticism is shown by what Clementi said to his pupil Ludwig Berger*: "I asked Clementi whether in 1781 he had begun to treat the instrument in his present (1806) style. He answered *no,* and added that in those early days he had cultivated a brilliant execution, especially in double notes, hardly known then, and in extemporized cadenzas, and that he had subsequently achieved a more melodic and noble style of performance after listening attentively to famous singers, and also by means of the perfected mechanism of the Eng-

*Berger (1777–1839) of Berlin was a famous pianist and teacher in his day. Mendelssohn and Henselt were among his pupils; nor are his compositions, from operas to piano pieces, negligible.

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lish pianos, the construction of which formerly stood in the way of a cantabile and legato style of playing." Clementi, born at Rome in 1752, died at Evershane, England, in 1832. Even shortly before his death, his hearers, among them Cramer and Moscheles, were enthusiastic over his playing and improvisations. Clementi, who played a vie with Mozart in 1781, was more generous than his rival. He always spoke admiringly of Mozart's singing touch and exquisite taste.

* * *

Saint-Saëns, lover of irony and paradox, wrote a preface to his edition of Mozart's Pianoforte Sonatas, published at Paris in 1915, in which, after a discussion of the ornaments, he had this to say:

"One is accustomed in modern editions to be prodigal with *liaisons,* to indicate constantly legato, molto legato, sempre legato. There is nothing of this in the manuscript and the old editions. Everything leads us to believe that this music should be performed lightly, that the figures should produce an effect analogous to that obtained on the violin by giving a stroke to each note without leaving the string. When Mozart wished the legato, he indicated it. In the middle of the last century, pianists were still found whose

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playing was singularly leaping (as one may say). The old non-legato, being exaggerated, became a staccato. This exaggeration brought a reaction in the contrary sense, and this was pushed too far. . . .

"This music of Mozart during his early years is destitute of nuances; occasionally a *piano* or a *forte;* nothing more. The reason for this abstinence is because these pieces were written for the clavecin, and its sonority could not be modified by a pressure of the finger. Clavecins with two keyboards could alternate with *forte* and *piano,* but nuances, properly speaking, were unknown to them.

"In the 18th century, one lived more quietly than to-day, nor were there in music our modern habits of speed, which is often inflicted on ancient compositions to their great injury. It is necessary to shun in the case of Mozart this tendency to hurry the movements, as too often happens. His *presto* corresponds to our *allegro;* his *allegro* to our *allegro moderato.* His adagios are extremely slow, as is shown by the multiplicity of notes sometimes contained in a single beat. The *andante* is not very slow.

"It was the rule, in his time, not to put the thumb on a black key except for absolute necessity. This method of fingering gives to the hand great restfulness, precious for the performance of old music that demands perfect equality of the fingers.

"The first pianofortes were far from having the powerful sonority of the great modern instruments. Therefore, it is not always necessary to take Mozart's *forte* literally; it is often the equivalent of our mezzo forte."

Compare with Saint-Saëns's definitions of various tempi, J. G. Walther's in his "Musikalisches Lexicon" (Leipsic, 1732):

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"*Adagio.* Comfortably; slow.

"*Allegro.* Joyfully, in a lively manner; very often fast and flitting; but also, often, moderate, though gay and lively.

"*Presto.* Fast."

The indication *Allegro moderato* is not in Walther's "Lexicon," nor in Brossard's "Dictionnaire de Musique" (first edition, 1703; freely used by Walther). They define "moderato." Brossard: "With moderation, discretion, wisdom, etc.; not too loud, not too soft, not too quick, not too slow, etc."

THIRD CONCERTO FOR PIANOFORTE, OP. 37* . LUDWIG VAN BEETHOVEN

(Born in Bonn on December 16 (?), 1770; died in Vienna, March 26, 1827)

This concerto in C minor was composed in 1800. The original manuscript bears this title: "Concerto 1800 da L. v. Beethoven." The concerto was contemporaneous with Beethoven's first symphony, the first six quartets for strings, the septet and the oratorio "Christ on the Mount of Olives." When the first edition was published at Vienna late in 1804, the title was in French, and it began

*Beethoven's Third Concerto was performed at these concerts April 21, 1888 (Mrs. H. H. A. Beach, pianist); February 18, 1911 (Ferruccio Busoni, pianist); April 16, 1920 (Alfred Cortot, pianist); February 11, 1921 (Mischa Levitzki, pianist).



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The first performance in public was probably on April 5, 1803, at a concert given by Beethoven in the Theater An der Wien, when he played the pianoforte part.

The concerto is dedicated to Prince Louis Ferdinand of Prussia, and the orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

The work has been characterized as a bridge between the earlier concertos after the manner of Mozart and the later in which Beethoven asserted his individuality; yet in the finale of this concerto there is an enharmonic change (pianoforte solo) that is wholly characteristic of the later Beethoven. As long ago as 1812 Gerber in a catalogue of Beethoven's works described this concerto as "perhaps the highest in this sort of composition which the artistic literature of all masters has to show."

I. Allegro con brio, C minor, 4-4. There is a long orchestral introduction. The bold first subject is announced immediately by strings in unison, and completed by wind instruments. The melodious

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and Mozartian second subject, E-flat major, is sung by clarinets and first violins. The pianoforte after a flourish gives out the first theme in octaves. The movement is in the orthodox form of the time. Beethoven marked a place for a cadenza, and a cadenza by him exists.

II. Largo, E major, 3-8. The pianoforte, unaccompanied, gives out a broad, melodious theme, which is afterwards taken up by the orchestra and accompanied by florid figuration for the pianoforte.

III. Rondo, Allegro, C minor, C major. The finale opens with the first subject, solo for pianoforte, unaccompanied. The second theme, beginning in a piquant strain, turns into a modification of the first motive.

* * *

The programme of the concert on April 5, 1803, included Beethoven's first and second symphonies, this pianoforte concerto in C minor, and the oratorio "Christus am Oelberge." It was intended to perform other compositions, but they were dropped out on account of the length of the concert, which began at six o'clock. No copy of the programme has been preserved. Beethoven raised the prices: he doubled that of the first place, tripled that of the reserved seats, and charged twelve ducats instead of four florins for a box. The concert brought him in 1,800 gulden. There was a rehearsal, beginning at 8 A.M., on the day of the concert, and "it was a terrible one," as Ries

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wrote, "which lasted two hours and a half, and left Beethoven more or less discontented. The Prince Charles Lichnowsky, who had been present from the beginning, ordered large baskets of bread and butter, cold meat and wine to be brought in. He invited in a friendly manner every one to partake, and all helped themselves with both hands. As a result everybody grew good-humored." The review of the concert published in the *Allgemeine Musikalische Zeitung,* May 25, 1803, was very short. No mention was made of the new symphony,—the one in D major,—and the reviewer gave only four lines to the oratorio, which was also performed for the first time, but he reproached Beethoven for having raised the prices. Another critic, the reviewer for the *Zeitung für die Eleyante Welt,* reported that the concerto did not wholly please the public, although Beethoven "otherwise is known as an excellent pianist." Seyfried said that Beethoven invited him to turn the leaves of the concerto at the performance. The task was not an easy one, for Seyfried saw only leaves nearly bare of notes. On this or that page were a few cues, helps to the memory, which to him were Egyptian hieroglyphics, "for he [Beethoven] played nearly the whole of the pianoforte part from memory, as he had not had the time to put it fully on paper." Thayer corrected this last statement. The manuscript is dated 1800. When Beethoven had ended an "invisible passage, he would wink at Seyfried to turn the page."

Ries gave an account of the second performance of this concerto. It took place in the Augarten, Vienna, at the end of July, 1804. "Beethoven had given me his fine concerto in C minor while still in MS., that I might make my first public appearance in it as his pupil. I may say that I am the only person who did so appear during his

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lifetime; indeed, besides myself, he acknowledged no other pupil but the Archduke Rudolph. On the occasion in question Beethoven himself conducted, and turned over for me, and probably no concerto was ever more finely accompanied. We had two full rehearsals. I had asked Beethoven to write a cadence for me; but he refused, and told me to make one myself, and he would correct it. He was greatly pleased with what I wrote, and made hardly any alteration; there was, however, one passage in it which, though he liked it much, he thought so hazardous that he told me to alter it, and write another instead. A week before the concert he asked to hear the cadence again. I played it, and failed in the particular passage; upon which he told me again, though somewhat unwillingly, to alter it. I did so, but without being able to please myself; I therefore studied the original most carefully, but could never make myself quite certain of it. At the performance, when we came to the cadence, Beethoven sat down quietly. I could not prevail on myself to choose the easier passage, and when I boldly began the harder one he gave a tremendous jerk with his chair. However, it all went well, and delighted him so that he cried 'bravo!' loudly. This pleased the audience, and gave me at once a position as an artist. He told me afterwards how satisfied he was, but said also, 'How obstinate you are! If you had failed in that passage, I would never have given you a lesson again.' "*

*Quoted by Mr. Felix Borowski in his excellent programme books for the concerts of the Chicago Symphony Orchestra.

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"When the Russian Ballet visited Spain, Serge de Diaghilev was so much interested in the work of de Falla that he commissioned him to write a ballet on the subject of Alarcón's novel, 'El Sombrero de Tres picos.' "†

*Played at these concerts December 30, 1921, March 15, 1926, January 18, 1929 (E. F. Arbos, conductor), January 31, 1930.

†Don Antonio Pedro de Alarcón (1833–91) based this famous story, which was first entitled "El Corregidor y la Molinera" ("The Corregidor and the Miller's Wife") on an old Spanish tale which he heard in his youth. In the summer of 1874 he was asked to write a story for a Cuban weekly; but a friend persuaded him to publish it in the *Revista Europea*, Madrid. It appeared in book form a month later, and met with great success. It has been translated into at least seven languages. Librettos for these operas have been derived from it: "Der Corregidor," by Hugo Wolf (Mannheim, June 7, 1896); "Margitta," by Erik Meyer-Helmund (Magdeburg, 1889); "Der Richter von Grenada," by Richard von Perger (Cologne, 1889); "Die Lachtaune," by Eugen Taund (Vienna, 1895).



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This ballet "The Three-cornered Hat" was performed for the first time on any stage by the Russian Ballet at the Alhambra, London, on July 23, 1919. The scenario was arranged by Martinez Sierra; the stage settings and costumes were designed by Pablo Picasso. Léonide Massine and Thamar Karsavina danced. Ernest Ansermet conducted.

Joaquin Turina says (*The Chesterian,* May, 1920) that the first version of "The Three-cornered Hat" was produced at the Eslava Theatre, Madrid, under the title of "El Corregidor y la Molinera." Turina was then conducting this theatre's orchestra. The "pantomime" of de Falla was accompanied by only seventeen players. "The composer was confronted with one great difficulty, and that was to follow musically the action of the play without spoiling the unity of his score. The music therefore continually reflected a certain anxiety on the composer's part, as if he were trying to disentangle himself, so to speak, from the external network. The transformation of the 'pantomime' into a ballet at once cleared away all these difficulties. This is quite natural, for in the new version the action became reduced to a strictly indispensable minimum, and the dances became predominant, those already existing being considerably amplified."

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Turina finds the Miller's Dance the most interesting, "because of its typically Andalusian character, its fascinating rhythm which is like an affirmation of southern art, and its Moorish character." In the Final Dance the jota and the folk theme called *vito* are introduced.

The *Daily Telegraph* (July 24, 1919) said of the ballet:—

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice—chorographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation—if nothing more serious—with the captivating wife. Behold the latter fooling him with a seductive dance, and them evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a 'gallimaufry of gambols' and—curtain!"

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De Falla has been represented at concerts of the Boston Symphony Orchestra in Boston as follows:

1921. December 30, Three Dances from "The Three-Cornered Hat." Mr. Monteux, conductor.

1924. March 28, "Nights in the Gardens of Spain" (Heinrich Gebhard, pianist). Mr. Monteux, conductor.

October 17, "El Amor Brujo" (piano, Mr. Sanromá). Dr. Koussevitzky, conductor.

1926. March 5, "Three Dances" from the "Three-Cornered Hat."

December 31, Concerto for harpsichord (Wanda Landowska), flute, oboe, clarinet, violin, violoncello.

1927. October 14, "El Amor Brujo."

1929. January 18, Three Dances from "The Three-Cornered Hat." E. F. Arbos, conductor.

1930. January 31, Three Dances from "The Three-Cornered Hat."

February 21, "Nights in the Gardens of Spain" (piano, Mr. Sanromá).

1931. January 23, "El Amor Brujo." E. F. Arbos, conductor.

* * *

De Falla studied harmony with Alejandro Odero and Enrique Broca. Going to Madrid, he took pianoforte lessons of José Trigo and studied composition with Felipe Pedrell. Before De Falla was fourteen, the Madrid Academy of Music awarded him the first prize for pianoforte-playing. Between 1890 and 1904 he was busy as a

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virtuoso and a composer. About 1900 he wrote light music for the theatre. Having received in 1905, for his opera "La Vida breve," the award offered by the Spanish Academy of Fine Arts, he was enabled to live and compose a little more comfortably. In 1907, going to Paris, he was befriended by Debussy and Dukas. At that time his only published works were Quatres Pièces Espagnoles: Aragonesa, Cubana, Montañesa, and Andaluza for the pianoforte; and three songs: Les Colombes, Chinoiserie, and Seguidille* (words by Gauthier). He made his début in Paris as a pianist in 1910. The next year he played in London. In 1905 his opera "La Vida breve" won a prize in Madrid. The opera "La Vida breve" was produced at Nice on April 1, 1913.† De Falla returned to Spain when the World War broke out. His second work for the stage, an opera, "El Amor Brujo," was produced at Madrid, April 15, 1915. It failed. The composer suppressed the spoken and sung parts, enlarged the orchestration, and made of it a symphonic suite, "semi-Abrabian" in style. Pastera Imperio, too, has used this music for her dances."

"Noches en los Jardines de España: En el Generalife, Danse Lejana, and En los Jardines de la Sierra de Córdoba," a suite of Night Pieces, was first performed in 1916 at Madrid. "The thematic material is built, as in 'La Vida breve' or in 'El Amor Brujo' on rhythms, modes, cadences, or forms inspired by but never borrowed from Andalusian folk-song." De Falla's puppet play, "El Retablo de

*Sung here by Mme. Eva Gauthier, March 21, 1920.—P.H.

† The Metropolitan Opera Company performed it in New York in March, 1926.

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Maese Pedro" was performed (privately) at Paris on June 25, 1923; in New York by the League of Composers on December 29, 1925, at Town Hall, with puppets designed by Remo Bufano. His Concerto for harpsichord (or piano), flute, oboe, clarinet, violin, and violoncello, was performed for the first time at the De Falla Festival held at Barcelona on November 5, 1926. Wanda Landowska played the harpsichord. He wrote for the guitar "Homenaje" ("Homage") for the "Tombeau de Claude Debussy." This piece, which is also transcribed for the piano, was published in 1921. The second book of his songs includes "El Paño moruno," "Seguidilla murciana," "Asturiana," "Jotó," "Nana," "Canción," "Polo."

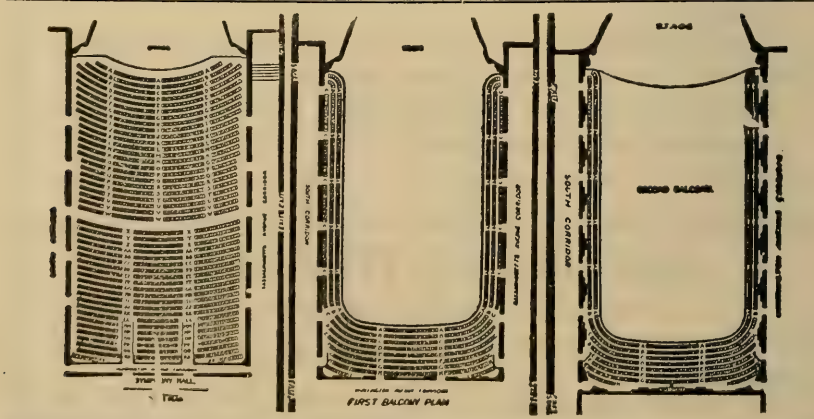
De Falla lives on the Alhambra Mount in Grenada. Joaquin Turina described him in 1920: "Manuel de Falla, with his almost ascetic features, his large forehead, and bright eyes like two glowing embers, might almost be taken for an anchorite. His gentle bearing and invariably courteous manner do not conceal the inflexibility of his ideas, the strength of his principles, and a certain tenacity of purpose."

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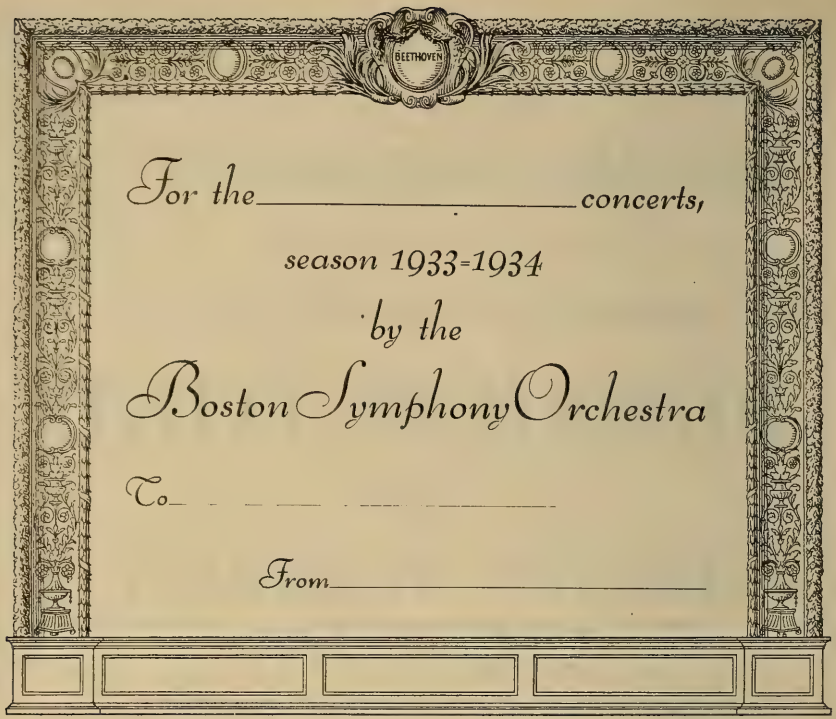
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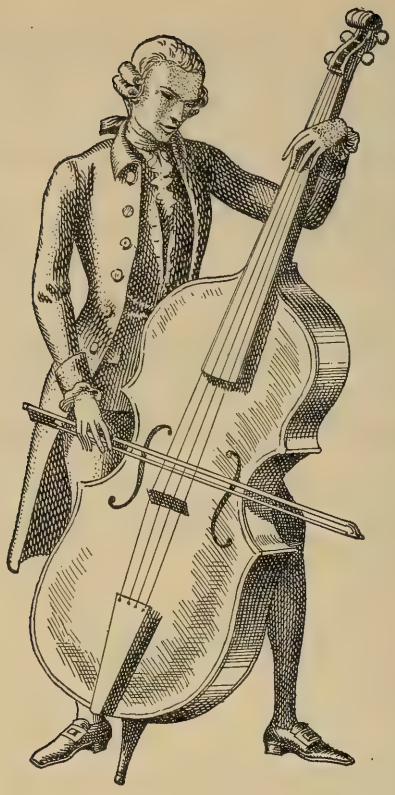
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(Born at Kalischt in Bohemia, on July 7,* 1860; died at Vienna on May 8, 1911).

Mahler completed his "Lied von der Erde" and his Ninth Symphony in the summers of 1908 and 1909 respectively, after his first two winter seasons as conductor in America. Neither was performed in his lifetime. Bruno Walter introduced "The Song of the Earth" in Munich in November, 1911, six months after the composer's death, and the Ninth Symphony in Vienna, June, 1912.

Mahler was held by the thought of death in these, his last years. Paul Stefan writes: "Mahler's grief at the death of his eldest daughter (1907); the knowledge of his heart-disease; a new and overpowering revelation of nature; these are the springs from which 'The Song of the Earth' (and a year later the Ninth Symphony) sprang." " 'The Song of the Earth' would have been the Ninth Symphony," says Stefan, "but Mahler held back from a 'Ninth,' which seemed to lead the musical world to new expectations and at the same time to be fatal to the composer. Since the great 'Ninths,' no composer had yet completed a Tenth. That is why the 'Chinese Songs' do not bear this title. The next work was, in spite of all, called so, and, curiously enough, Mahler has not finished his Tenth† either."

* * *

*Mahler's parents, as he himself said, believed July 1st to be the correct date. The papers relating to his birth were lost.

† An account of the incompleted Tenth Symphony will be found on page 363.

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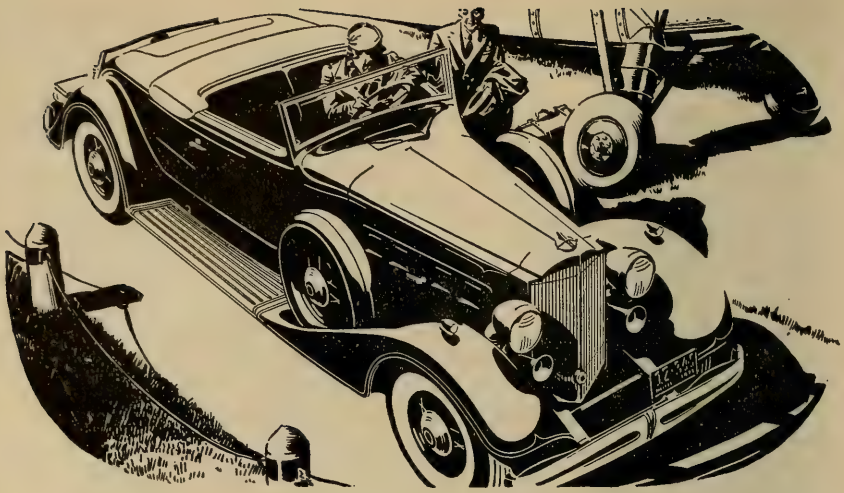
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The performances of the Ninth Symphony by this Orchestra, Dr. Serge Koussevitzky, conductor, on October 16 and 17, 1931, were the first in America. "The Song of the Earth" was played at these concerts on December 7, 1928, and December 26, 1930.

The following informative description of this symphony by Alfred H. Meyer in the *Boston Transcript* (October 15, 1931) is here quoted:

"It has been said that the music of 'The Song of the Earth' and of the Ninth Symphony is music such as an old man might be expected to write—in spite of the fact that Mahler was only at the end of his forties when he composed both. But death was soon to come; and this music is full of the feeling that life is complete. Thus in 'The Song of the Earth,' he set 'The Drinking Song of Earthly Woes,' 'One Lonesome in Autumn,' 'Of Youth,' 'Of Beauty,' 'One Drunken in Spring,' 'Farewell.' Now in the Ninth Symphony he writes an opening Andante of peace and of passion in which death itself finds place; a Scherzo which looks back at life with irony and as a mockery and fantastic orgy; a third movement which continues the derision of this world in a 'Rondo-Burlesque' that mounts to a tremendous climax; that is in many respects a larger counterpart of the 'Drinking Song of Earthly Woes' from 'The Song of the Earth,' but that contains also a melody of transfiguring prophetic vision. This 'Rondo-Burlesque' finally exhausts itself in its own fury. (Many a composer has deemed a similar content sufficient for a whole symphony.) A final Adagio ensues trying to pierce the veil,

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singing into the heart the message that (in Bekker's phrase) 'Death is Godly Love.'

"The orchestra of the Ninth Symphony is modest—for Mahler. Wood-winds in threes, except that there are four flutes; four horns, three trumpets and the usual trombone-tuba quartet; the quintet of strings; for percussion only, two kettledrums, triangle, Glockenspiel. None of the four movements is in the traditional sonata-form. In all the preceding eight symphonies, whatever his structural experiments, Mahler had never abandoned this form. The first movement of the Ninth presents the duality of themes which lies at the basis of sonata-form. But, the two themes presented, he places them in opposition to each other and works them with improvisatory freedom. The first theme occurs in the sixth measure, D major; calm resignation, a dream-like peace or hope. The opposing theme is heard about twenty measures later, D minor intense with passion, which comes to its highest point in sharp chords for trumpets.

"Mahler soon reminds us of the significance of this symphony, when he introduces reminiscences of the 'Death-Dance' scherzo of his Fourth Symphony. The original title of this scherzo was 'Freund Hein spielt auf' and we are told that 'Freund Hein' is not an 'evil, terrifying god, but a friendly leader, fiddling his flock into the hereafter.' No reference could be more suggestive of the mood of this first movement, indeed of the whole symphony. After much conflict in which the two opposing themes seem at times to devour each other Mahler introduces a solemn, march-like music over which he writes the direction, 'Wie ein schwerer Kondukt.' These words

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take on especial meaning when one recalls that 'Kondukt' is the Austrian circumlocution for funeral procession. After more interplay of the two principal themes the movement ends on a new note, more quiet, more peaceful even than that of the principal theme, a note somehow prophetic of the final Adagio.

"Introducing the Scherzo, Bekker writes: 'As friend and redeemer, as gently lulling comforter, Death came in the first movement. As demon he rules over the two middle movements, Scherzo and Rondo. Not now as in the Fourth Symphony, in the mediævally mummified form of "Freund Hein" with his Death's-fiddle. This time he exercises the powers of darkness, bids them dance to his tune. The dance-pictures of earlier works return, . . . clothed in a gruesome irony.' After such illuminating remark, detailed analysis of the themes is superfluous. Suffice it to say that the principal theme is gawky and awkward, that the secondary themes cover a wide range of effect. The introduction of a motif from the first theme of the first movement in one of the waltzes must not be overlooked.

"Well does Mahler name his rondo a 'Burlesque.' Having found the pleasures of past life a mockery, he turns to more serious things to find them no better. The mood of irony continues, then rises as dance-music gives way to tones of more weighty character. Bekker may resume his description: 'The artist mocks himself in a mockery which gives voice to the feelings of all those whose home is not in this world and its errors, who yearn for other shores. A movement of burning scorn . . . which nevertheless has roots in deep tragedy.' Near the middle of the movement a chorale is token of the serious-

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ness of the artist amid all these sarcasms. Toward the end, before the final self-consuming play of the initial mocking theme, comes a melody gently expressive, yet more prophetic of the final Adagio than the close of the first movement.

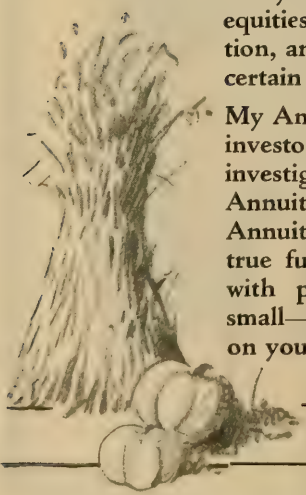
"Once more Bekker may speak: 'Was this life? Senseless confusion, with painful premonitions of a higher world forced down into the fury of aimless struggle?' Two measures of reminiscent agony introduce the movement. Then that wondrous Adagio which is solemn revelation of worlds to come. One need not write more. One dare not analyze where such a spell is wrought."

• • •

Mahler's parents were of the tradesman class, in very moderate circumstances. They were ambitious in their longing for education. They moved to Iglau soon after the birth of Gustav. He was a shy, quiet child, sensitive to the hymns and songs of the Moravians and to military music. When he was four years old, he played on an accordion whatever he heard, especially marches of the brass band. Two years later he spent hours with an old pianoforte. When he was eight, he gave lessons at five kreutzers a lesson to a seven-year-old. Music and reading were his passions. He studied at the Iglau Gymnasium, and for a short time at Prague, but his taste for music was so pronounced that in 1875 his father took him to Julius Epstein* at Vienna and begged him to say whether the boy's talent warranted the necessary cost of development. Epstein heard Gustav play, talked with him, and declared him to be "a born genius."

*Famous pianist and teacher at the Vienna Conservatory (1832–1918).

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Mahler was fifteen years old when, in the fall of 1875, he entered the Vienna Conservatory. Like Hugo Wolf, he was once described by the authorities as "rebellious," but, unlike Wolf, he was not expelled. He studied pianoforte playing with Epstein; harmony with Robert Fuchs; composition with Franz Krenn. (Krenn [1816–1897], organist, Kapellmeister at the Michaels Church, composed fifteen Masses and other church music, two oratorios, a symphony, and lesser works, and he wrote treatises. He has been described as an excellent musician, taciturn, dry. It was said of him that he had never been young.) At the end of the first year Mahler took a prize for pianoforte playing, and one for the first movement of a pianoforte quintet. In the second year the director, Joseph Hellmesberger, excused him from counterpoint because his compositions showed his knowledge. Mahler in after years regretted that he had been excused. He took other prizes. On July 11, 1878, at the "Schluss production," a Scherzo from his pianoforte quintet was played, with him as the pianist.

It is often stated that Mahler was a pupil of Anton Bruckner, but Mahler never studied with him at the Conservatory or in private. They were warm friends and Bruckner would often play passages from his symphonies to him. Guido Adler, noting the influence of Bruckner, described him as the "adopted father-instructor" of the young man, who afterwards gave practical expression of his admiration by conducting Bruckner's symphonies. His arrangement for the pianoforte (four hands) of Bruckner's Symphony No. 3, was published probably in 1878. While Mahler was at the Conservatory.



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he studied at the Gymnasium and entered his name at the Vienna University as a student of philosophy and history. Philosophy was a favorite study with him; he was well versed in the writings of Kant, Schopenhauer, and Fechner. Goethe and Schiller were familiar to him; he delighted in historical, biological, and psychological investigations. His favorite authors were E. T. A. Hoffmann and Jean Paul Richter. Dostoievsky impressed him greatly in later years.

Mahler's fellow-students wondered at his pianoforte playing. From all accounts he might have been a great virtuoso. He composed busily: a violin sonata was praised; he wrote a "Northern" Symphony; he worked on an opera, "Die Argonauten." These and other works were discarded. His "Klagende Lied" was conceived at first as an opera. There is also mention of an opera, "Ernst von Schwaben."

While he was at the Conservatory, he added to his small income by giving pianoforte lessons. After he left the Conservatory, he was engaged in the summer of 1880 at Hall, in Upper Austria, to conduct operettas and music for plays of all sorts in a summer theatre, for the sum of 30 guldens, and for each performance 50 kreutzers extra. In the fall he went back to Vienna, where he taught and composed. In 1881–82 he conducted at a little theatre in Leibach. He again returned to Vienna and worked on an opera, "Rübezahl," which he never completed. He conducted at the Olütz opera-house in 1882–83, and was chorus-master of an Italian season in Vienna. He went

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to Bayreuth to hear "Parsifal." In 1883 he went to Cassel, where he remained for two years as second conductor with the title of Königlicher Musikdirektor. There he composed his "Lieder eines fahrenden Gesellen," began his Symphony No. 1, and wrote music for *tableaux vivants* illustrative of Scheffel's "Trompeter." This music was liked and was performed in other German cities.

A letter written by Mahler to Hans von Bülow in January, 1884, has been published in *Querschnitt:*

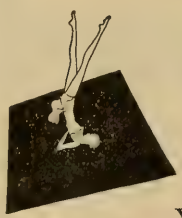
"*Revered Master:* Forgive me for coming to you once more, even at the risk of being held shameless by you, after having been refused admission by the porter of your hotel. When I first wrote you, I did not dream what manner of firebrand your incomparable art was to burn into my soul. Without verbiage: I am a musician who is wandering about in a nocturnal desert without a lodestar to direct my musical opportunities and ambitions.

"At yesterday's concert, when I beheld all that beauty which I had imagined and hoped for, everything became clear to me. 'Here is your home; here is your master. Your wandering must end now or never!' And so now I am here and implore you. Take me with you, in any capacity you wish. Let me become your pupil, even if I must pay my tuition with blood. What I can do or might do, I do not know, but this you will soon find out.

"I am 23 years old and have been a student at the University of Vienna. I have also studied piano and composition at the conservatory and, unfortunately, have also been the second conductor at the theatre. Whether such husks of experience can be of any avail to a person who believes in art with the deepest yearning and love, you will be the best judge.

"I put myself in your hands, and if you will accept me, I do not know what would mean greater happiness to me. If you will grant me a reply, I am prepared to subscribe to anything you demand. Oh, at least give me an answer!"*

*This translation was published in the *New York Times* of November 23, 1930.



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Bülow was touring with the Meiningen Orchestra in January, 1884. A letter to his wife Marie was dated Cassel, January 21, 1884. If he replied to Mahler, the letter is not published in his voluminous correspondence.* The first mention of Mahler's name in Bülow's letters is in one dated May 5, 1885, where he is listed with Weingartner, Nicodé and Zumpe. In August, 1892, Bülow ranked Mahler with Levi, Mottl, Muck, Paur, Weingartner—operatic conductors of intelligence, good-will and initiative. Having conducted a music-festival at Cassel, Mahler left that city for Prague, where he was second conductor at the German opera-house. Anton Seidl was the first conductor. Rehearsals were entrusted to Mahler, who prepared "Rheingold" and "Die Walküre," but his ability was first recognized publicly by his conducting "Don Giovanni." Later he conducted Wagner's music-dramas. At a symphony concert led by him, three of his songs were sung by Fräulein Frank, the first public performance of any of his works.

Dr. Muck conducted at this theatre in Prague (1886–1892). Paul Stefan states that Dr. Muck conducted Beethoven's Ninth Symphony at a Sunday concert in the opera-house; Mahler the Communion scene from "Parsifal." The Deutsche Schulpfennig Verein arranged for a repetition of this concert on February 21, 1886. As Dr. Muck was obliged to be absent, Mahler conducted the symphony and the excerpt from "Parsifal" with "true *terribilità* and without the score." He received an address of thanks for this and for his work

* "Hans von Bülow Briefe, 1841–1894"—seven volumes (Leipsic, 1895–1908). "Brief-Wechsel zwischen Franz Liszt und Hans von Bülow" (Leipsic, 1898).

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From the summer of 1886 till the summer of 1888 Mahler was second conductor at the Leipsic opera-house. Arthur Nikisch was the first, but he had many engagements abroad; he was sick for six months, so Mahler conducted many performances. The relationship was friendly; Mahler was appreciated by the musicians; he left Leipsic because he wished to be the chief conductor. At Leipsic he knew the grandson of Weber, who asked him to complete and revise his grandfather's opera "Die drei Pintos." Mahler did this. The opera was produced at Leipsic on January 20, 1888, with great success.*

Mahler was chief conductor at the Budapest opera-house from 1888 to 1891. The opera-house was in a sorry state; he made it famous throughout Europe, but he could not agree with Count Géza Zichy, one-armed pianist, composer, and poet, who became the Intendant early in 1891. Mahler resigned his position and was called by Pollini to Hamburg, where he ruled for six years and conducted as a "guest" in other cities. He also conducted subscription concerts in Hamburg. In the summer of 1892, with a company made up chiefly of Hamburg's singers and orchestral players, he visited London and gave performances of "Tristan and Isolde," the "Ring" and "Fidelio."

*An Entr'acte Intermezzo from "The Three Pintos" was performed at a concert of the Boston Symphony Orchestra in Boston on March 6, 1925, Dr. Koussevitzky conductor. This Intermezzo was undoubtedly written by Mahler. Bülow wrote to Richard Strauss in March, 1888, whether the opera was "Weberei" or "Mahlerei," it was an "infamous, old-fashioned trumpery thing."

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In 1897 he was invited to take the place of Wilhelm Jahns as first conductor of the Vienna Opera House. Soon afterwards he was appointed general director. He ruled with an iron hand; began a reformation of the repertoire; insisted on new *mise-en-scène* of operas by Mozart, Gluck, Wagner. "This was the greatest period of the Vienna Opera House," according to Dr. Egon Wellesz of that city. Mahler also conducted the concerts of the Philharmonic Society in Vienna (1898–99 till 1901). From 1898 to 1900 he conducted the Gesellschaft concerts.

Late in 1907—he had married Alma Maria Schindler in 1904—he came to New York, where for three years he conducted operas at the Metropolitan Opera House. Among the operas were the music-dramas of Wagner; "Fidelio," "The Marriage of Figaro," "The Sold Bride," and Tchaikovsky's "Pique Dame." His first appearance at the Metropolitan was on January 1, 1908 ("Tristan and Isolde"); his first appearance in this country as a concert conductor was on November 29, 1908, with the Symphony Society. In 1909 he was made director of the re-organized Philharmonic Society. He held this position during the seasons of 1909–10 and 1910–11; before the end of the latter season, ill health obliged him to give up conducting. Hoping to find relief from a disease of the heart, he went to Paris for treatment. He proceeded to Vienna, for it was his wish to die there. Inflammation of the lungs brought the end. He was buried on May 22, 1911, in the Grinzing Cemetery. According to his wish, the services were simple. There were no speeches at the grave.

His last year in New York was not a happy one. He was literally sick at heart, worried by trifling matters of detail, and his natural nervousness became a torment to him. Before he sailed for Europe, Theodore Spiering, the concert master of the Philharmonic Society, was obliged to conduct in his stead. It was well known that Mahler was worried by well-meaning officers of the Society and by critics who protested, not always without reason, against liberties taken by him in rewriting scores of masters.

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Mahler visited Boston as conductor of the Metropolitan Opera House and conductor of the Philharmonic Society: at the Boston Theatre on April 8, 1908, "Die Walküre"; April 9, 1908, "Don Giovanni"; April 11, 1908, "Tristan und Isolde."

He conducted in Symphony Hall on February 26, 1910, a concert of the Philharmonic Society, which then visited Boston for the first time: Berlioz, "Fantastic" Symphony; Bach, Suite (an arrangement by Mahler of movements from the second and third Suites, with the use of a "pianoforte-harpsichord"); Beethoven, Overture, "Leonore," No. 3; Strauss, "Till Eulenspiegel's Merry Pranks."

* * *

These compositions by Mahler have been performed in Boston at concerts of the Boston Symphony Orchestra:

1906. February 3, February 24 (repeated by request): Symphony No. 5, C-sharp minor. Mr. Gericke, conductor.

1913. November 22, Symphony No. 5. Dr. Muck, conductor.

1914. February 28, Symphony No. 5. Dr. Muck, conductor.

1915. February 6, "Lieder eines fahrenden Gesellen," for singer (Paul Draper) and orchestra. Dr. Muck, conductor.

1917. April 6. Songs with orchestra: "Ich atmet' einen Lindenduft," and "Rheinlegendchen" (Julia Culp, singer). Dr. Muck, conductor.

1918. January 22, Symphony No. 2 (Chorus and Orchestra. Dr. Muck, conductor. There was a second performance on February 3. Extra concerts).

1923. November 23, Symphony No. 1, Mr. Monteux, conductor.

1929. December 7, "Das Lied von der Erde" (Mme. Cahier and Mr. Meader, singers), Dr. Koussevitzky, conductor.

1930. December 26, "Das Lied von der Erde" (Mme. Matzenauer and Richard Crooks), Dr. Koussevitzky, conductor.

1931. October 16, Symphony No. 9.

* * *

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Some of Mahler's symphonies are described as programme music, but he was no friend of realism as it is understood by Richard Strauss. Mahler was reported as saying: "When I conceive a great musical picture, I always arrive at the point where I must employ the 'word' as the bearer of my musical idea. . . . My experience with the last movement of my second symphony was such that I ransacked the literature of the world, up to the Bible, to find the expository word." Though he differed with Strauss in the matter of realistic music, he valued him highly: "No one should think I hold myself to be his rival. Aside from the fact that, if his success had not opened a path for me, I should now be looked on as a sort of monster on account of my works, I consider it one of my greatest joys that my colleagues and I have found such a comrade in fighting and creating."

Fantastic descriptions of Mahler's works have been written, especially by E. O. Nodnagel ("Jenseits von Wagner und Liszt" [Königsberg, 1902]) and Ludwig Schiedermaier ("Gustav Mahler," [Leipsic, *s.d.*]). Nodnagel will not have the Second Symphony the "Resurrection" Symphony. He says that while the last great appeal, with text partly from Klopstock, brings the eagerly longed-for deliverance, this relief is not that taught in the Church, but according to "our modern philosophical view of life." There is an interesting study of Mahler, as musician, Jew, and then Roman Catholic, "The Tragedy of Gustav Mahler," in Paul Rosenfeld's "Musical Chronicle" (New York, 1923).



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One reason why Mahler's symphonies were looked at askance by conductors was the enormous orchestra demanded. Number Two called for as many strings as possible, two harps, four flutes (interchangeable with four piccolos), four oboes (two interchangeable with two English horns), five clarinets (one interchangeable with bass clarinet—and when it is possible the two in E-flat should be doubled in fortissimo passages), four bassoons (one interchangeable with double-bassoon), six horns (and four in the distance to be added in certain passages to the six), six trumpets (four in the distance, which may be taken from the six), four trombones, tuba, two sets of three kettledrums for three drummers, bass drum, snare drum (when possible several of them), cymbals, tam-tam of high pitch and one of low pitch, triangle, Glockenspiel, three bells, a Ruthe (a bundle of rods to switch a drum head), and organ. In the distance a pair of kettledrums, bass drum, cymbals, triangle. Soprano solo, contralto solo, mixed chorus.

When the Eighth Symphony was performed in Berlin (May 17, 18, 1912), the cost of the two performances was said to be over $12,000. The united choruses numbered about nine hundred singers.

* * *

When two movements from Mahler's Tenth Symphony were played on October 11, 1924, at the close of the Vienna Festival, Dr. Max Graf wrote in the *Vossische Zeitung:* "It was a happy thought to give the Mahler concert at the Staatsoper. Here, more

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than anywhere else, unfolded the artistic history of Gustav Mahler. It was here that his eyeglasses flashed, that he stamped up the winding stairs into the director's room, where in the antechamber artists gossiped, quickly to be silenced when that pale demon face appeared. Here he sat at the director's desk, with his viperish eyes darting to the furthest corner. From that desk conjuring arms beckoned, pointed, and to the deeps descended a fanatic monk of the Middle Ages, dressed in a frock coat—an ascetic penitent and visionary, Lucifer as an opera director.

"The scene now changes to the present. All the lights are turned on. The Philharmonic, which once upon a time refused to play concerts under Mahler, played Mahler's posthumous work; Franz Schalk, whose animosity against Mahler had been the talk of the Vienna cafés, directed with superior talent; the public listened, visibly affected. Mahler's spirit was in the house, one could hear his heart-beat, the sick, dead-tired heart of a man who has in life suffered many experiences that were senseless and brutal, who brooded on the mysteries of a higher world and before whom lay the shadowy door of death. That is the burden of Gustav Mahler's last symphony. Gustav Mahler's widow has published a facsimile of the Tenth Symphony, and those who turn its pages are gripped when they read Mahler's last utterances.

"This music, which, in great part, remains merely sketched, was written by a doubter. He has looked death in the eye and the phantom has been his life-long attendant. Even in his First Symphony

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the death-march sounds always in his work; sometimes it is scornful, crude, excessive; sometimes pathetic. In his Second Symphony, in his 'Lied von der Erde,' the mysterious horseman is ever-present to the wearied man. The death thought never leaves Mahler. (His brother, a highly gifted musician, committed suicide.) The last years, especially after the hymning flight of the Eighth Symphony, increased his morbidity, and, as Mahler outlined the Tenth Symphony, doubts and indecision assailed him. Under the notes of this work, here and there, he has dashed off certain words and short sentences, cries of agony. In the third movement in one place can be read, 'Death-work' (a foreboding); at another, 'God, O God, why hast thou forsaken me!' then, 'Mercy' and after a few measures, 'Thy will be done.'

"Even more terrible is the title of the fourth movement. Here he says: 'The devil dances this with me; madness leaps at me, accursed. Destroy me that I may forget what I am; that I may cease to be—that I may forget!' This movement ends with a hollow drum-beat and the words: 'You alone know what it signifies. Ah! Ah! Ah! Farewell, my play-instruments. Farewell! Woe is me!' His inspiration was his beloved wife, Frau Alma. Under the last measure there is one solitary word, the love-call of the doubter: 'Almschi.' I know nothing more harrowing than the sight of this score, which reveals a Mahler warned by sickness, shaking with the fear of death, and yet persevering in his work.

"The death symphony consists of five movements. The first is an andante, a wonderful piece in F-sharp minor, played as sketched in the score, which was certainly not the final form that Mahler would have given it had he lived. . . .

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OLGA AVERINO

Olga Averino was born in Moscow, the daughter of a widely known violinist, the granddaughter of Hermann Laroche, eminent critic and writer, and the god-daughter of Modest Tschaikovsky. She graduated from the Imperial Conservatory as a pianist and later studied voice. She became one of the leading sopranos in Russian Opera, but her career there was abruptly ended when the revolution broke out and drove her from Russia. Olga Averino made her way to China, where for two years she sang and taught in the larger cities with English concessions. From there she came to America.

Mme. Averino has given several recitals in New York, where Alexander Siloti was her accompanist. She appeared as soloist with this orchestra in Beethoven's Ninth Symphony on February 17, 1933. She took the soprano solo part in Schönberg's Second String Quartet in F-sharp minor, performed by the Pro Arte Quartet of Belgium, in four concerts last month, sponsored by Elizabeth S. Coolidge—in the Library of Congress, Washington, D.C., at the Art Institute of Chicago (Friends of Music), the Yale School of Music (New Haven), and Sanders Theatre, Cambridge (Harvard University).



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"Shéhérazade," Three Poems for Voice and Orchestra*

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, on March 7, 1875; at home near Paris)

"Shéhérazade," a suite of three songs: "Asia," "The Enchanted Flute," and "The Indifferent One," poems by Tristan Klingsor,† composed in 1903, were sung for the first time with orchestra at a concert of the Société Nationale de Musique, Paris, on May 17, 1904, by Jeanne Hatto. At the same concert Mrs. Richard J. Hall of Boston played Vincent d'Indy's Chorale for saxophone written for her.

Ravel's overture "Shéhérazade," composed in 1898 and performed at a concert of the Société Nationale, Paris, on May 27, 1899, has not been published.

*The three poems were performed at these concerts on February 29, 1924, Pierre Monteux, conductor, Vera Janacopulos, soprano. The composer included them upon his programme when he appeared as guest conductor of this orchestra, on January 13, 1928, Lisa Roma, soprano.

†Tristan Klingsor, whose real name is Tristan Leclère, poet, musician, painter, was born at La Chapelle (Oise), France, on August 8. 1874. He contributed to many Parisian journals and magazines beginning with *La Plume* in 1892. He founded the *Ibis*. His "Shéhérazade" was published in 1903. Other collections of his poems are entitled "La Valet de Cœur" and "Poèmes de Bohème." He has composed chamber music and music for his songs, as "Chansons de ma Mère l'Oie," "Chansons de bonne humeur," "Chansons de Quatre Buveurs," etc.

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Qui se berce ce soir dans le port
Mystérieuse et solitaire
Et qui déploie enfin ses voiles violettes,
Comme un immense oiseau de nuit
Dans le ciel d'or.

Je voudrais m'en aller vers des îles de fleurs,
En écoutant chanter la mer perverse
Sur un vieux rhythme ensorceleur.
Je voudrais voir Damas et les villes de Perse
Avec les minarets légers dans l'air.
Je voudrais voir de beaux turbans de soie
Sur des visages noirs aux dents claires;
Je voudrais voir des yeux sombres d'amour
Et des prunelles brillantes de joie
En des peaux jaunes comme des oranges:
Je voudrais voir des vêtements de velours
Et des habits à longues franges.

Je voudrais voir des calumets entre des bouches
Tout entourées de barbe blanche;
Je voudrais voir d'âpres marchands aux regards louches
Et des cadis, et des vizirs,
Qui du seul mouvement de leur doigt qui se penche
Accordent vie ou mort au gré de leur désir.

Je voudrais voir la Perse, et l'Inde, et puis la Chine,
Les mandarins ventrus sous les ombrelles,
Et les princes aux mains fines.
Et les lettrés qui se querellent
Sur la poésie et sur la beauté.

Je voudrais m'attarder au palais enchanté,
Et comme un voyageur étranger
Contempler à loisir des paysages peints
Sur des étoffes en des cadres de sapin
Avec un personnage au milieu d'un verger;
Je voudrais voir des assassins souriant
Du bourreau qui coupe un cou d'innocent
Avec son grand sabre courbé d'Orient.
Je voudrais voir des pauvres et des reines;
Je voudrais voir des roses et du sang;
Je voudrais voir mourir d'amour ou bien de haine;
Et puis m'en revenir plus tard
Narrer mon aventure aux curieux de rêves,
En élevant comme Sindbad ma vieille tasse arabe
De temps en temps, jusqu'à mes lèvres
Pour interrompre le conte avec art.

Marvellous old country of nurses' tales where the fantastic reigns as an empress reigns in her forest charged with mystery. I would fain go there on the vessel that this evening rocks in the mysterious, solitary harbor and at last unfolds its violet sails as a huge bird of night in the golden sky.

I would fain go towards the flowery isle, hearing the wayward sea sing to an old enchanting rhythm. I would fain see Damascus and Persian cities with slender minarets in air; beautiful silk turbans on swarthy faces with shining teeth; eyes dim with love, and eyeballs glowing with joy in skins yellow as the orange; garments of velvet, fringed garments; peaceful pipes in mouths encircled by white beards; sharp merchants with their suspicious looks, and cadis and vizirs, who with a single gesture of a bent finger grant life or death according to their will.

Fain would I see Persia, the Ind, then China; tun-bellied mandarins under their umbrellas; princes with slender hands; the learned who wrangle over poesy and beauty.

I would loiter in enchanted palaces and, like unto a journeying stranger, look leisurely on landscapes painted on fabrics framed in fir-wood, with some one in the midst of an orchard. I would fain see assassins smiling while the headsman cuts with his great curved sword of the East an innocent neck. Fain would I see queens and the poor, roses and blood, those dying from love or hate.

And then to return later, to tell my tale to those curious about dreams, raising, like Sindbad, my old Arabian cup now and then to my lips, artfully to interrupt my story.

La Flûte Enchantée

Dedicated to Mme. de Saint Marceaux

L'ombre est douce et mon maître dort,
Coiffé d'un bonnet conique de soie,
Et son long nez jaune en sa barbe blanche.
Mais moi, je suis éveillée encore
Et j'écoute au dehors
Une chanson de flûte ou s'épanche
Tour à tour la tristesse ou la joie:

Une air tour à tour langoureux ou frivole
Que mon amoureux chéri joue;
Et quand je m'approche de la croisée
Il me semble que chaque note s'envoie
De la flûte vers ma ma joue
Comme un mystérieux baiser.

The shade is sweet; my master sleeps with head covered with a peaked silk cap, with his long yellow nose in his white beard. As for me, I am awake and I hear outside a flute-song that pours out in turn joy or sadness.

An air now languorous or trifling played by my beloved; and when I near the window it seems that each note of the flute flies toward my cheek like a mysterious kiss.

L'Indifférent

Dedicated to Mme. Sigismund Bardac

Tes yeux sont doux comme ceux d'une fille, jeune étranger,
Et la courbe fine
De ton beau visage de duvet ombragé
Est plus séduisante encore de ligne.
Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante
Comme une musique qui fausse.

Entre! Et que mon vin te réconforte.
Mais non, tu passes,
Et de mon seuil je te vois t'éloigner,
Me faisant un dernier geste avec grâce,
Et la hanche légèrement ployée
Par ta démarche féminine et lasse.

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Your eyes, young stranger, are as mild as those of a girl and the fine turn of your handsome face shadowed with down is the more seductive. Your mouth sings on the threshold of my door a speech unknown, as charming as a melody out of tune.

Enter! And let my wine refresh you. No, you go on and from my threshold I see you move away, gracefully saluting me with a final gesture; your hip lightly bent by your womanish and weary gait.

*
* *

"Asia" was sung in Boston by Lawrence Haynes, tenor, Malcolm Lang, accompanist, on February 18, 1921, and the audience insisted on a repetition.

"La Flûte Enchantée" was sung by Mrs. Louise Ford at a concert of the Flute Players Club on January 22, 1922, Malcolm Lang, pianist, Georges Laurent, flute.

The whole Suite was sung with orchestra by Estelle Liebling in New York at a concert of the Friends of Music, January 15, 1922. The programme stated that this was the first performance in the United States; but it was also said at the time that Marguerite Namara had sung the Suite before that date; whether with or without orchestra was not stated.

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Joseph Maurice Ravel.

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).



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to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Thèâtre*, June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917 (Dr. Karl Muck, conductor). It was last performed on October 9, 1931.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918 (Henri Rabaud, conductor). Later performances: December 28, 1923; December 3, 1924.

* * *

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum,

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cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe.

* * *

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and

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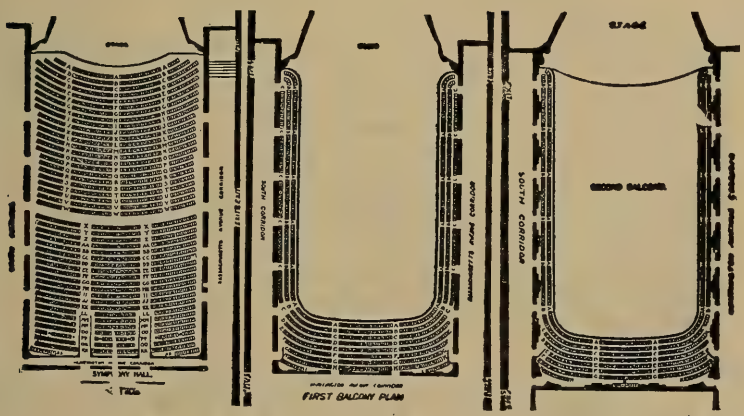
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humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme. Fokine was also seen as Chloe.

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FRIDAY AFTERNOON, DECEMBER 15, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 16, at 8.15 o'clock

Markevitch Introduction and Hymn
(First performances in America)

Whithorne . "Moon Trail," Suite for Symphonic Orchestra, Op. 53
(First performances)

I. Death Valley.
II. The Devil's Kitchen.
III. Palos Verdes.
IV. Surf at Malibu.

Bloch . . . "Schelomo" ("Solomon"), Hebrew Rhapsody, for Violoncello and Orchestra

Beethoven Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

SOLOIST
JEAN BEDETTI

There will be an intermission before the symphony

A lecture on this programme will be given on Thursday, December 14, at 5.15 o'clock in the Lecture Hall, Boston Public Library

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1. Sonata in D minor, opus 31, No. 2 Beethoven
 Allegro
 Adagio
 Allegretto
2. Sonata, E major (For violin alone) Bach
 (Transcribed by Rachmaninoff)
 Prelude
 Gavotte
 Gigue
3. Rondo, D major Schubert
4. Suite Debussy
 Prelude
 Sarabande
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5. Variations on a Theme of Corelli, op. 42 ..Rachmaninoff
6. Two Preludes Rachmaninoff
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WITH HISTORICAL AND DESCRIPTIVE
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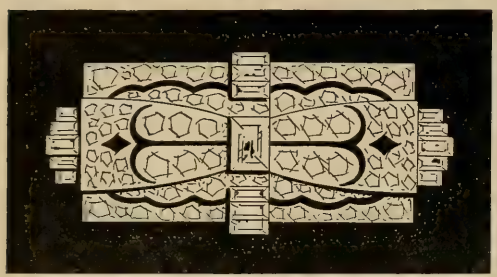
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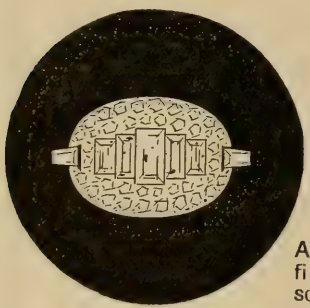


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Moon Trail, Suite for Symphonic Orchestra, Op. 53

Emerson Whithorne

(Born in Cleveland, Ohio, September 6, 1884; living in New York)

Emerson Whithorne, whose music has often been heard elsewhere, makes his first appearance at these concerts in his newest score, "Moon Trail." The suite is inscribed "April 26, 1933—New York City." It is having its first performance, and from the manuscript. The composer sends the following information about "Moon Trail":—

"During a six months' stay in California in the autumn and winter of 1930–31, I sketched the Moon Trail. It was on a motor trip to the high Sierras up through the Owen's Valley that the idea of this symphonic suite took form. Coso Springs, a bubbling, boiling caldron among great mounds of volcanic débris, there in a vast desert far from all civilization, stirred my imagination. I saw the moon, a lone huntress, following this trail through the ages, witnessing earth's upheavals and man's tragedy in these strange places. In *Death Valley,* it is not only the seared landscape that is pictured, but the doom of thousands of caravans, sinking into its grilling sands. *Palos Verdes* is idyllic in contrast to the first two

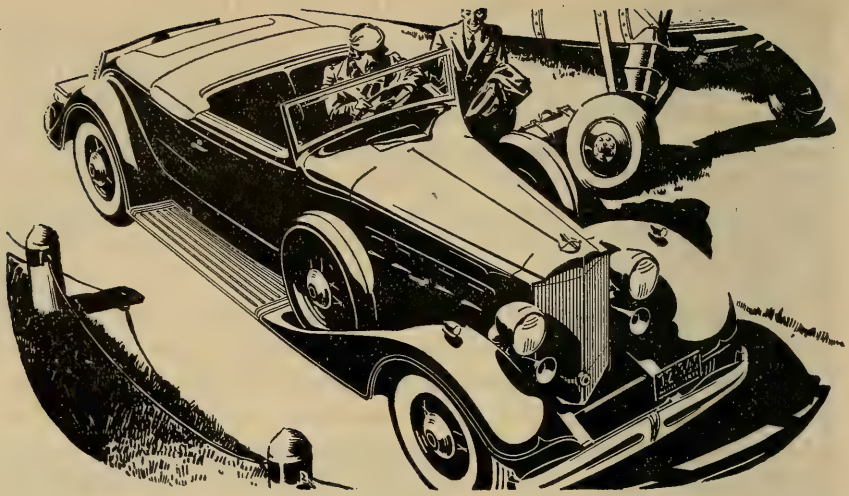
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movements, while with the *Surf at Malibu* we are again witnessing the elements in battle. My intention has been to make these far more than nature pictures, rather man's struggle and suffering in nature's mighty laboratory. The work was scored in New York last winter—first of February—twenty-sixth of April. Naturally, other labors occupied my time during this period.

"You may assume that this dedication appears above the score of Opus 53—'Dedicated to my friend Serge Koussevitzky.' "

The following description is affixed to the score:—

I. *Death Valley*

Over its fiery sands caravans have trailed to Death's lone hunting-ground. Age-long, whirlwinds have done their twisting dervish dance across its burning floor. Thirsty and seared, brave men have sunk down to mingle their bones with these hungry sands—Death Valley.

II. *The Devil's Kitchen*

Great cinder heaps tossed up by angry gods; scalding jets of hissing steam shot out of boiling caldrons of legend clay; one vast desert of loneliness where the wild jackass wanders, complaining the long night through. Here the Devil's minions stir the pot and mix the brew, in this the Devil's Kitchen.

III. *Palos Verdes*

High above the warm Pacific the verdant hills drowse in the heat of a summer afternoon. Emerald oaks cast rich shadows down the velvet slopes. As in a dream, tall ships move slowly below, across the dull mirror of placid waters.



IV. *Surf at Malibu*

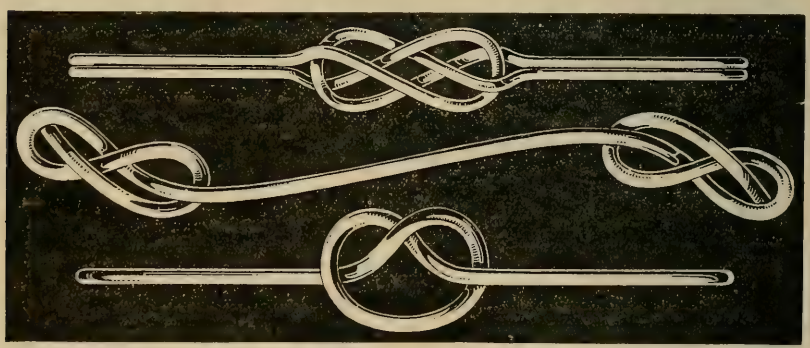
Booming and roaring, the surf pounds out its mighty rhythm. Piled high on the shore by the western storm wind, it plays a Titan's game of destruction. And through the clash of storm and wind and sea is heard Neptune's gusty laughter.

The movements are: I, Molto tranquillo; II, Con moto, ma non troppo; III, Larghetto; IV, Allegro con brio. The suite is scored for three flutes and piccolo, three oboes, English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, military drum, side-drum, tam-tam, triangle, bells, xylophone, celesta, harp, and strings.

* * *

Cleveland was the place of Emerson Whithorne's birth and boyhood. There are various strains in his ancestry. He derives his Christian name from the New England family; his surname is traceable to a Thomas Whythorne who in the sixteenth century wrote a book of songs.* Emerson Whithorne had also a Dutch paternal grandmother, and granduncles who would meet at her house and make music upon stringed instruments, to the boy's delight. On the ad-

* "Songes of three, fower, and five voyces, composed and made by Thomas Whythorne, gent., the which songes be of sundry sortes, that is to say, some long, some short, some hard, some easie to be songe, and some betwene both; also some solemne and some pleasant and merry; so that according to the skill of the singers (not being musitians) and disposition or delite of the hearers, they may here find songes for their contentation and liking."



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vice of his Cleveland teacher, James H. Rogers, Whithorne went to Europe to study piano with Leschetizky, and composition with the venerable Robert Fuchs in Vienna. At the age of twenty-three he made his residence in London, where he composed, taught, and wrote reviews for the *Pall Mall Gazette* through a period of eight years. Back in America he became musical editor for publishing houses, until, in 1922, he withdrew from this routine to give all of his time to creative effort.

In the London days he wrote the first of his many songs and piano pieces, also his early string quartet, "Three Greek Impressions." In 1923, in New York, he composed his suite "New York Days and Nights," which in that year was chosen to represent America in the Chamber Music Festival at Salzburg. The suite in its orchestral, its piano, its jazz version, has penetrated into the various strata of our musical life, and gone farther than any other piece toward making its author generally known. The piece takes us aboard a ferry; into Chinatown; to Greenwich Village, and finally Times Square. "He is among the very few," according to Richard Hammond, "who have caught the true vibration of the great cosmopolis. Perhaps more than any other composer, Whithorne may be called the Poet of the City. . . . For the most part his inspiration seems urban. . . . Whithorne never contents himself with a clever display of externals. Unlike so many of his colleagues, he does not lose sight of the city among the skyscrapers."

In this vein of capturing modern life in a score, Whithorne wrote

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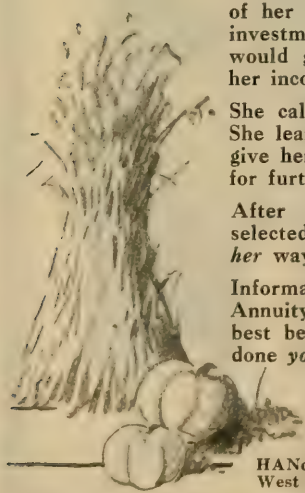
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"The Aëroplane," a "glittering essay of piano bravura," which also exists in orchestral form. His "dance satire," "Sooner and Later," written in 1925 for the Neighborhood Playhouse in New York, depicts, according to the scenario of Irene Lewisohn, three stages of life—the primitive tribe, the mechanized city routine, and a future era "where human passions exist no longer, where feeding is conducted by scientific apparatus, and relaxation provided by synthetic music and moods." Here, Whithorne introduced the "Clavilux," or color organ. This music, according to Mr. Hammond, "has the restless pulsation and staccato contrasts of the world around him—the world of subways, radios, and tri-motored planes. It is tense, nervous, rhythmic, polychromatic, uncompromising—yet, withal, penetration to the inner significance always surmounts the literal. Coincident with the contemporary accent there is a vein of rich romanticism and a sensitive flow of the lyric."

Apart from these mechanistic excursions, the composer has chosen exotic subjects, has strayed far from the cities for his color, and has more than once written in absolute forms. He composed incidental music for O'Neill's "Marco Millions" (1928) as produced by the Theatre Guild of New York, using Chinese themes and imitating Chinese instruments. He has also set several Chinese songs. He put to music poems of Countee Cullen, the negro poet—"Saturday's Child," for voice and chamber orchestra, and "The Grim Troubadour," for voice and string quartet (1927). "Saturday's

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Child" is to be performed this week in Budapest under the direction of Lajos Shuk.

The "Poem" for piano and orchestra was performed by Walter Gieseking with the Chicago Symphony Orchestra in February, 1927, and with the New York Symphony Society under Fritz Busch in the following season. The symphonic poem, "Fata Morgana" was played by the New York Philharmonic Orchestra (Conductor, Wilhelm Mengelberg), in October, 1928. The Quintet for piano and strings was heard at a concert of the League of Composers in New York, and at the Coolidge Festival in Washington, D.C., in 1929 (Harold Bauer, and the Gordon String Quartet). Of his more recent works, the "First Symphony" is to be produced by Eugene Goosens and the Cincinnati Orchestra on January 12 next, and the symphonic poem, "The Dream Pedlar," by Artur Rodzinski and the Cleveland Orchestra at an early date.

* * *

"In epitomizing Whithorne the composer," writes Richard Hammond (*Modern Music*, January, 1931), "one can best begin by describing what he is not. There is about his music little attempt to startle or astound. He is no slavish follower of the fads and 'isms' that so quickly date a work for the years to come. Nor is he a propagandist. He creates music for music's sake, and it bears no trademark. There are no periwigged posturings of neo-classicism, no tinkling inanities of the Dadaists, nor the emotional constipation of the post-Schönbergians. Though at first we may not be struck with



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great novelty of idiom, the profile becomes constantly more clear and the speech more characteristic of both Whithorne and of the age in which he lives.

"Amidst all the abortive attempts to find ourselves as American, Whithorne pursues his course, quiet in the assurance that in the sincere expression of himself alone, he makes his best contribution. He does not seek the obvious 'Americanism' of the Jazz Opera, the Jazz Ballet, although he has used the Broadway accent with the greatest deftness when requisite to his needs. But as the American language is the composite of the many tongues of which it is born, so is Whithorne's music the vivid translation of the multi-colored panorama, the sharp emotional contrasts, the machine-like splendor and the energy that make America."

The composer has expressed his own opinions about the trend of contemporary music in an article, "Where Do We Go From Here?" which he contributed to *Modern Music* (November, 1926). The dilemma of the modern composer reminds him of a fine summer night in Maine, when a friend was driving him in a high-powered car. The woods were beautiful, but their headlights only narrowly revealed them. At length the driver came abruptly to the shores of a lake, and had no alternative but to turn back on his tracks.

"He (the radical composer) has utilized the finest tools with consummate skill; he has built himself an almost perfect machine which has carried him swiftly into regions strange, if not always beautiful; and now he is looking upon the lake of illusion, the bright beam of his intelligence illuminat-

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ing but a small spot on the waters before him—discovering that he is at the end of the road, literally with no place to go—unless he turns back upon the course he has traversed.

"During the last decade we have so glorified the machine that it has almost enslaved us. Now we should cease to be its puppet and become its master. . . . There has been a sort of fetish-worship of ugliness *per se*. It would be wise to neglect this idol somewhat and make obeisance to more propitious gods. There remains melody, whose crown was forfeited in the maelstrom. Why should our allegiance be withheld from one so radiant? . . .

"I believe our music of the twentieth century has dealt too much with mutable things as opposed to eternal things. We have put too much faith in intelligence alone, mistaking cerebral commotion for inspiration. The intellect has its important function, but for creation is required, plus intellect, will or choice, direct perception or intuition, and spirit—that which resides in the most sacred precincts of the unconscious. It is for us to keep contact with life, drawing from it all that is useful to us, and yet in solitude to plumb deep into that vital essence we call our soul. Thus shall great music be made by the music-makers."

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that he was nourished on the milk of "neo-classicism," that his "pure" and unbridled polyphony is quite innocent of revolutionary ardor—he has simply known no other way.

Last June 16, on the eve of his coming of age, Markevitch's two latest scores had their first performance at a semi-private concert in Paris. The pieces were the three *Hymnes* (of which the Introduction and first Hymn are here played), and the "ballet" *L'Envol d'Icare,* which the composer had written to a scenario by the dancer Serge Lifar some time before. The visual presentation of "The Flight of Icarus," for some reason, had never come to pass. In order that this piece, and the "Hymns" might have a hearing, the *Revue Musicale* organized an invitation performance at the Salle Gaveau. *"Une élite"* was there, according to Henry Prunières, of that magazine—"one could distinguish all the personalities of the musical and artistic worlds." The "Orchestre Symphonique de Paris" played, and Roger Désormière conducted. M. Prunières withheld his opinion of the hymns, pleading an inadequate performance. He said of them, simply—"the music unfolds by turn rapidly, tranquilly, and with abandon."

The score shows the introduction to be calm and simple in design (barring the juxtaposition of unrelated voices). The hymn which follows is marked "largamente," of sonority gradually intensified. The rhythm is accentuated by the brass, the drums played "without timbre." It is not a complex rhythm in the Stravinskyan sense, for there is no appreciable alteration of the 12/8 signature, and the

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beat is regular. The complexity is of a sort not readily distinguishable to the ear. It lies within the beat, which contains at moments a five, a four, and a six figure played simultaneously. The instrumentation comprises piccolo, flute, two oboes, clarinet in E-flat, two clarinets in B-flat, two bassoons, contra-bassoon, two horns, two trumpets, two trombones, timpani, small drum, military drum (without snare), bass drum, tambourine, cymbals, piano, and strings.

Anyone expecting enlightenment from the title "hymns" need only look upon the short past of Markevitch. Born to the newer way of absolute music, he has not had to rid himself, like the elder moderns, of coloristic and suggestive impedimenta. "Rebus, an Imaginary Ballet" is a suite—nothing more. About a text for his only vocal work, the "Cantata," the young man was totally unconcerned. He handed the completed score to Jean Cocteau, leaving that gentleman to supply words or sounds according to his roaming fancy. For once, in "The Flight of Icarus,"* the composer permitted himself to be bound to a programme, although Boris de Schloezer, who was present at the performance last June, assures us that the composer does not forfeit his absolute standards. "Personal images and emotions hover over the music, but they do not obtrude upon its development."

*"Icarus studies the flight of doves, and succeeds in attaching wings to his back. He essays flight—to a stupefying crescendo he rises and disappears from sight. There is a tense, anguished moment as his youthful companions gaze upwards. Suddenly, on three mysterious chords, the wings float gently to earth. Icarus has perished, but his soul still ascends amidst an unearthly effulgence."

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This writer describes in the "Nouvelle Revue Française" for August, a certain species of *soirée* in Paris, where, with an air, new music is disclosed to the elect. "Premières swarm in Paris—during the season groups like the *Triton* and the *Sérénade* are open for a hearing to ambitious youth. No audacity gives offense—on the contrary. But the strange part of it is that the results of this broad policy are so meagre. Beside the circumscribed formulas and the commonplaces of the 'right,' we now have the commonplaces of the 'left,' or the 'extreme left.' If there are classical and romantic traditions, there are also revolutionary traditions, and these are actually more tyrannical than the other. Stravinsky, Schoenberg, Hindemith, Prokofieff, all have their imitators, not to mention the neo-classics, who cleverly sprinkle with spices the formulas of Bach, Scarlatti, or Rossini. The innovators are usually content with making their choice of one recipe or another, and the highest courage consists in applying these recipes with the utmost rigor, going one better than Stravinsky, Schoenberg, or Hindemith—but always in the same direction."

Hitherto skeptical of Markevitch, de Schloezer admits his conversion at this concert. This critic was suspicious of the lasting qualities of his precocity; he had been repelled by a certain element of *"snobisme"* which flocked about his suddenly flaring talent. Amid diapasons of praise for the Partita, he had held aloof, finding in it merely a perfectly realized expression of the fad of the season—dehumanized music. The two latest scores, however, gave him an impression, after previous functions, of "a door suddenly opened, admitting a current of fresh air."

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sense there is practically none in the 'Hymns' and 'Icarus.' This music is not built up from motives. It does not produce the effect of an architecture of sound, but rather an energy in constant transformation, a spontaneous generation."

Thus the Parisian critics—who have even gone further, and bestowed upon Markevitch the word "great," without qualifying clause. This dictum, preceding his music elsewhere, has aroused in perhaps equal proportions curiosity and skepticism. Whether these writers have really discerned something remarkable or are overzealous to be the first to proclaim another musical milestone like the "Sacre"; briefly—to what extent Markevitch is better than his cult—these are the problems to be solved as the music is heard.

* * *

Markevitch is still too young to have a considerable "biography." His earlier years were interestingly described in the *Boston Transcript* by Nicholas Slonimsky, who knew the youth before fame descended: "Igor Markevitch found himself famous. His modest apartment in Montmartre, where he lives with his family, became a guest-room for transatlantic visitors, and the *ius primae noctis* for his works sold at a price. In Paris, in Brussels, or in Amsterdam the composer would conduct in person; for he likes to direct as much as he dislikes to play the piano in his own works. As a true contrapuntist, he does not write music for solo instruments, but prefers the many-voiced orchestra. True, at the

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age of five, at Vevey, in Switzerland, whither his family had hastened at the first signs of the approaching war, he wrote a song for his father's birthday. There was also an enigmatic Opus 1, a suite in three movements called 'Les Noces,' written at the age of fourteen. Markevitch squirms painfully when asked about this *œuvre de jeunesse.* The suite, however, determined his destiny. He went to Paris for study with Nadia Boulanger, foster-mother of so many youthful prodigies. After two weeks, she excused him from classes in harmony, with words of praise for his natural science with chords and figurations. He worked at counterpoint and orchestration and was out of his indentures, when Diaghilev came, discovered Markevitch, commissioned him to write a piano-concerto and a ballet."

The immediate cause of Diaghilev's interest was a "sinfonietta." But the death of Diaghilev put an end to the ballet project. The piano concerto Markevitch performed at Covent Garden, London, July, 1929, causing something of a sensation. The Cantata for soprano and male chorus made the eighteen-year-old composer generally known in Paris (June, 1930). The Serenade for solo violin, clarinet, and bassoon was written for and performed by the chamber group, the *Sérénade,* in 1931, and on December 30 of the same year, the Concerto Grosso for forty-six solo instruments confirmed for its author an expectant following in Paris. "Rebus" was first heard on December 15, 1931, the composer conducting.* The

*"Rebus" was introduced to this country by the Boston Symphony Orchestra last spring; in New York, April 6; Boston, April 21 and 22.



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Partita, for piano and chamber orchestra, was performed with Marcelle Meyer as soloist, and Désormière as conductor, in May, 1932. A Galop for piano and wind instruments completes the available list of the "maturer" Markevitch.

J. N. B.

"IGOR MARKEVITCH—LITTLE ROLLO IN BIG TIME"

By Virgil Thomson

(From *Modern Music*, November–December, 1932)

"Markevitch's first concert at Théâtre Pigale in May of 1930 was a most elegant occasion. From the seclusion of the Place de la Madeleine, Jean Cocteau had sent forth the usual *mot d'ordre* with the equally usual *billets de faveur*.

"I say the usual *mot d'ordre,* but it was really something more than the ordinary command to read a book, or to look at somebody's pictures. There was a sort of formal intimacy everywhere in speaking of the coming concert that made the preparation for it resemble more the plans for a family event, say a wedding, or a christening, or a first communion, than any merely commercial début. Perhaps one half expected that before the evening was over we would all be given boxes of *dragées* to take home, with the name of little Igor painted on the toys in blue.

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"It was obvious, in any case, that no expense was being neglected which might help to make the occasion worthy of the best traditions of mundane entertainment. It was also obvious that everybody would be there, including Godfather Jean, and that everybody would be quite dressed up. To have refused to wear one's best would have amounted to an antagonistic demonstration, as if one pretended that one were only going to a concert.

"Of course there was a concert, too; that is to say that music was played, lots of music, good music, including a piece by little Igor, whose remarkable talent, correctly disciplined by music-lessons from Nadia Boulanger and Paul Dukas, inspired by the friendship and illuminated by the counsels of *Le Poète Lui-Même,* was displayed most effectively before the assembled friends and family, and before a choice and discriminating, but well-prepared public.

"When the pears of the Luxembourg Garden, grown on espaliered trees and ripened in envelopes, are judged by the wise old gardener to be ready for the presidential table, the presidential mouth may be legitimately supposed to water. Even if one doesn't care for early pears in the form of a *Cantate* for soprano, male choir, and orchestra by the young prodigy, Satie's *Mercure* is a savory partridge, and a ballet by Rameau a smooth and fruity old wine for the connoisseurs. . . .

"It was a lordly gathering of the clans. Everybody turned out, from the most aged Princess to the youngest Tail-Coat. . . . It was indeed, as I said before, an elegant occasion.

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"'What about little Igor's music?' says my impatient reader.

"'Quite equal to the occasion,' say I, 'and very good. A bit self-assertive, perhaps, and harsh like the taste of a slightly unripe pear (they must be picked a little green), but full of savor, and with a violent kind of charm. Obviously a first-water talent. Everybody saw that. The public was well disposed and all the friends were pleased and the family was very, very happy.'"

Mr. Thomson has also this to say about the first performance of the "Partita": "It leaves no doubt in anybody's mind. This is big-time success. There is no question of elegance or novelty or manœuvering or sentiment or follow-the-leader. A heterogeneous audience at an otherwise dull concert makes a spontaneous ovation. The piece is a wow. It pleases all degrees of intelligence, from the sub lime to the ridiculous. . . . The composer is now a master of his trade—and his public."

"Schelomo" ("Solomon"), Hebrew Rhapsody for Violoncello and Orchestra* Ernest Bloch

(Born at Geneva, Switzerland, July 24, 1880;)

"Schelomo" was composed at Geneva, Switzerland, in the first two months of 1916. With the "Trois Poèmes Juifs" (composed in 1916 and played in Boston by the Boston Symphony Orchestra, March 23, 1917†), the Three Psalms—114, 137, and 22 (1912–14)—Psalms 114 and 137 were sung in Boston by Mme. Povla Frijsh at

*Performed at these concerts April 13, 1923 (Jean Bedetti, 'Cellist); December 27, 1929 (Felix Salmond, 'Cellist).

†The composer conducted.

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a concert of the Boston Symphony Orchestra, November 14, 1919), and the symphony "Israel" (1913–18), it is that portion of Mr. Bloch's work that is peculiarly Hébraic in character. In a letter to the writer of these Programme Books in 1917, Mr. Bloch mentioned a "Symphonie Orientale" on Jewish themes, a Jewish opera, "Jézabel," on which he had begun work, and numerous sketches for other Jewish works. He also wrote at the time that the Psalms, "Schelomo," and "Israel" were more representative than the "Jewish Poems" because they came from the passion and the violence that he believed to be the characteristics of his nature. "It is not my purpose, not my desire, to attempt a 'reconstitution' of Jewish music, or to base my works on melodies more or less authentic. I am not an archæologist. I hold it of first importance to write good, genuine music, *my* music. It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible: the freshness and naïveté of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs. All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music: the venerable emotion of the race that slumbers way down in our soul."

"Schelomo" was performed in New York at a concert of the Society of the Friends of Music on May 3, 1917, Hans Kindler, violoncellist. The orchestral score was published in 1918. The piece was performed in Philadelphia by the Philadelphia Orchestra, Mr. Kindler, violoncellist, on October 27, 1922. The first performance



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in Boston was at a concert of the Boston Symphony Orchestra, Jean Bedetti, violoncellist, April 13, 1923.

The *Musical Quarterly* of January 1921, published a translation by Theodore Barker of Guido M. Gatti's estimate of "Schelomo" contributed to *La Critica Musicale* of April–May, 1920:—

"The Hebrew rhapsody for solo violoncello with orchestra bears the name of the great king *Schelomo* (Solomon). In this, without taking thought for development and formal consistency, without the fetters of a text requiring interpretation, he has given free course to his fancy; the multiplex figure of the founder of the Great Temple lent itself, after setting it upon a lofty throne, and chiseling its lineaments, to the creation of a phantasmagorical entourage of persons and scenes in rapid and kaleidoscopic succession. The violoncello, with its ample breadth of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory, surrounded by his thousand wives and concubines, with his multitude of slaves and warriors behind him. His voice resounds in the devotional silence, and the sentences of his wisdom sink into the heart as the seed into a fertile soil: 'Vanity of vanities, saith the Preacher, all is vanity. What profit hath a man of all his labor which he taketh under the sun? One generation passeth away, and another generation cometh: but the earth abideth forever. . . . He that increaseth knowledge increas-

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eth sorrow.' . . . At times the sonorous voice of the violoncello is heard predominant amid a breathless and fateful obscurity throbbing with persistent rhythms; again, it blends in a phantasmagorical paroxysm of polychromatic tones shot through with silvery clangors and frenzies of exultation. And anon one finds oneself in the heart of a dream-world, in an Orient of fancy, where men and women of every race and tongue are holding argument or hurling maledictions; and now and again we hear the mournful accents of the prophetic seer, under the influence of which all bow down and listen reverently. The entire discourse of the soloist, vocal rather than instrumental, seems like musical expression intimately conjoined with the Talmudic prose. The pauses, the repetitions of entire passages, the leaps of a double octave, the chromatic progressions, all find their analogues in the Book of Ecclesiastes—in the versicles, in the fairly epigraphic reiteration of the admonitions ('and all is vanity and vexation of spirit'), in the unexpected shifts from one thought to another, in certain *crescendi* of emotion that end in explosions of anger or grief uncontrolled."

SYMPHONY NO. 5, C MINOR, OP. 67* . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto

*Last performed at these concerts May 1, 1931.

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in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumovsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and

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in the last movement piccolo, double-bassoon, and three trombones are added.

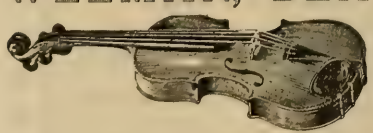
Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!";* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder the words of the great Hector Berlioz:

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, *'Nocturna versate manu, versate diurna,'* read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night,

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter.

*Indifference of Berlioz to exact terminology is not infrequently shown in his essays.—Ed.



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The theme, at first announced by the united violoncellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

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notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were the means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly origi-

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nal; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from the beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the

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steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Leningrad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

The fifth symphony was the opening number of the first concert of the Philharmonic Society of New York, December 7, 1842. U. L. Hill conducted the symphony.

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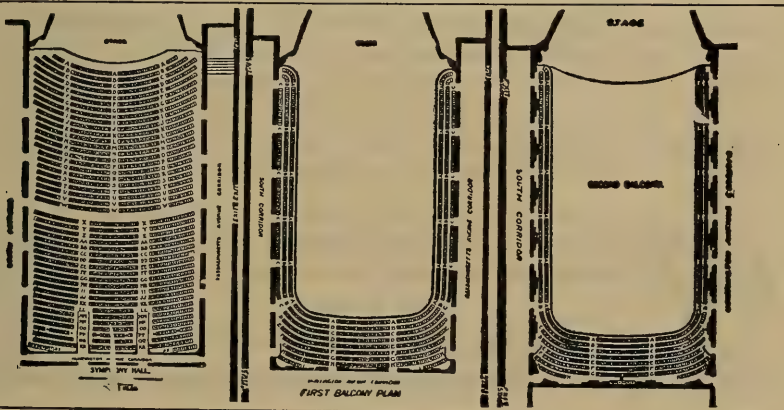
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SATURDAY EVENING, DECEMBER 23, at 8.15 o'clock

Rimsky-Korsakov . . . "Fairy Tale," Op. 29 (After Pushkin)

Rimsky-Korsakov . . "Night on Mount Triglaff," Act III of the Opera-Ballet "Mlada," arranged in concert form

Rimsky-Korsakov . . Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

I. The Sea and Sindbad's Ship.
II. The Story of the Kalander-Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a rock surmounted by a Bronze Warrior. Conclusion.

There will be an intermission after "Night on Mount Triglaff"

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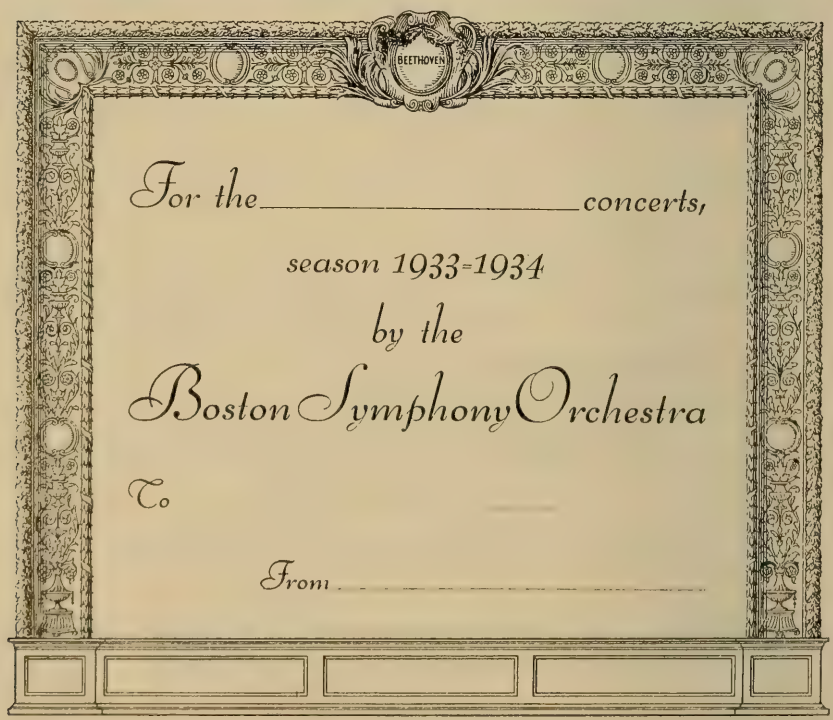
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FIFTY–THIRD SEASON, 1933–1934

Programme

WITH HISTORICAL AND DESCRIPTIVE
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Tenth Programme

FRIDAY AFTERNOON, DECEMBER 22, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 23, at 8.15 o'clock

Rimsky-Korsakov "Sadko," a Musical Picture, Op. 5

Rimsky-Korsakov . . "Night on Mount Triglaff," Act III of the Opera-Ballet "Mlada," arranged in concert form

Rimsky-Korsakov . . Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar-Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Baghdad. The Sea. The Ship goes to Pieces against a rock surmounted by a Bronze Warrior. Conclusion.

There will be an intermission after the excerpts from "Mlada"

FOR THE ANNOUNCEMENT OF THE PENSION FUND CONCERT JANUARY 7, SEE PAGE 475

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"Sadko," a Tone Picture, Op. 5

Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, Russia, March 18, 1844; died at Leningrad, June 21, 1908)

This orchestral fantasia has been called the first Russian symphonic poem. It was composed in 1867; the first performance in Germany was at a meeting of the German Congress of Musicians at Altenburg in 1876; the fantasia was afterwards revised in 1891 and published in the new version in 1892.

"Sadko," dedicated to Mily Balakirev, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, tam-tam, harp, and strings.

The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, March 25, 1905. The most recent performance was on December 20, 1929.

The score contains a programme note, which may be Englished freely as follows: "The ship bearing Sadko, a famous gusli* player, is becalmed on the high sea. He is thrown overboard by the fellow-travellers as a propitiatory offering to the Sea King, who receives him in his domain, while the ship sails on. There is a great company beneath the waves, for the Sea King is celebrating the wedding of his daughter to the Ocean. He compels Sadko to play on his gusli, and they all dance to the music. Spectres appear; the dance grows wilder and wilder; stormier and stormier are the billows. Sadko breaks the strings of his instrument; an end is put to the dancing, the sea grows calm; it is soon dark and still in the ocean depths."

Sadko is the hero of the *Bylina,* or popular heroic tale in verse, associated with Novgorod in the days of the rich and adventurous merchants of that powerful and arrogant republic. The singers of the *Bylinen,* or hero-songs, were not singers by profession: they were, for the most part, wandering handicraftsmen who sang for

*The gusslee (gusli, gousli) was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kaukles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (Leningrad, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and fingerboard cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers. The improved gusli was first played in Boston at concerts of the Russian Balalaika Orchestra at the Hollis Street Theatre December 19, 1910.—P. H.

their own amusement. Certain song-legends were best handed down by certain families. The singers were for the most part from the North of Russia, but the scene of the heroic deeds, the characters, and the adventures are as a rule of Southern Russia. For a study of the *Bylina* see Alexander von Reinholdt's "Geschichte der Russischen Literattur" (Leipsic), chapter iii. (This is the seventh volume in the series, "Geschichte der Weltlitteratur in Einzeldarstellungen." Reinholdt's preface is dated St. Petersburg) (now Leningrad), 1886.

The lengendary tales of Novgorod tell either of Sadko or of Wasilij Buslajev. The *Bylina* of Sadko admits of variations in the telling. According to one version, Sadko's birthplace was on a bank of the Volga, but he would fain wander, and he set his face towards Novgorod. When the Volga farewelled him, it sent by him its regards to its "brother, Ilmen lake." In gratitude for bringing the message, the Ilmen told Sadko to cast three nets into the lake. Sadko cast, and drew up many fishes, which were all turned into gold. He was thus so rich that in three days he was able to purchase all the goods in Novgorod. This version brings to mind the lucky cast of a fisherman or two in "The Thousand Nights and a Night."

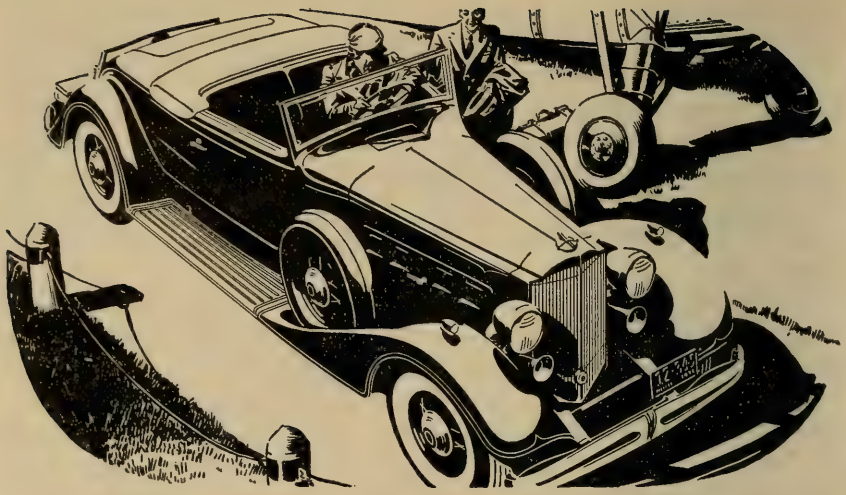
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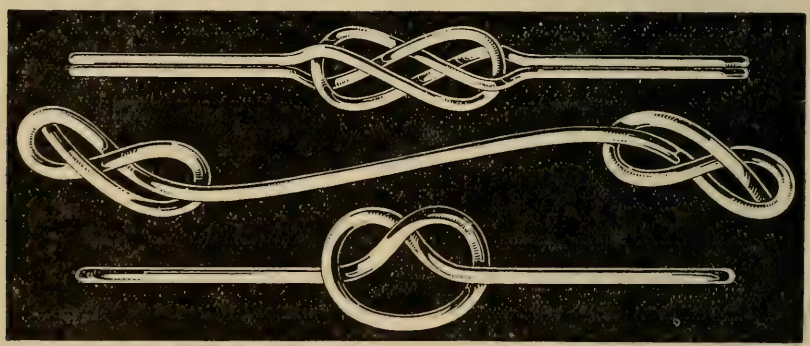
Another version, one more poetical and of longer flight, tells of Sadko, a poor gusli-player in Novgorod. He gained his bread by playing at the feasts of rich merchants of the town. Days went by, and Sadko was not bidden to a feast. His breast was straitened, and sad in heart he went down to the shore and played his gusli. The Sea King, hearing him, was entranced, and told him to bet at the first opportunity that there were golden fish in the water. Sadko won the wager, which was of three little shops. He prospered so in business that in a short time he became very rich. He was puffed up; he said to himself that he would buy all there was in Novgorod. But goods and precious wares kept coming into the town, so that he said: "No one can buy the goods of the whole world. If I should buy all that comes from Moscow, still goods would come from other lands. No, I am Sadko and yet not rich, for richer still is magnificent Novgorod."

He gathered together a band of warriors, and they went on a great trading voyage. He went to the limits of Asia and sold all his cargo. On the way back a storm broke, and the ships could make no headway. Sadko thought to himself, "The Sea King demands tribute," and he threw silver overboard, then gold; but the storm raged on. Then he knew the Sea King wished a living sacrifice. They cast lots,



and Sadko was chosen by Fate. Bound to a plank, his gusli with him, he was tossed into the sea. He slept, and when he awoke he was on the sea-floor in the palace of the King, who immediately commanded Sadko to play to him. For three days Sadko played the gusli, and the King danced without stopping. This playing aroused a storm; ships were wrecked, and some of Sadko's companions were drowned. Others prayed to Saint Nicholas, their patron; he sank the King's palace, and told Sadko to break his strings. Then the dancing came to an end and with it the storm. The King in gratitude wished Sadko to marry, and gave him his choice of maidens who were brought before him. Sadko chose the most modest, Cernawa, but, following the advice of Saint Nicholas, he did not visit her that night, and in the morning he found himself at Novgorod and his ships safe at home. Then he built a gorgeous church to the saint, and spent his remaining days in good fortune and contentment.

The editor of certain *Bylinen,* Bezsonov, is inclined to believe that Sadko is a historical character, for the chronicles of Novgorod say that the builder of a church in that town was named "the rich Sadko" (Satko, Sotnik, or Sytnic). Some may prefer to believe that the story, like that of Sindbad the seaman and that of the



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Odyssey, may descend from "The Shipwrecked Mariner," a Coptic tale of travel (B.C. 3500) preserved on a papyrus at Leningrad. (See the terminal essay in Sir Richard F. Burton's "The Thousand Nights and a Night" (vol. x., pp. 152, 153); also Richard Hole's "Remarks on the 'Arabian Nights' Entertainments,' in which the Origin of Sinbad's (*sic*) Voyages and Other Oriental Fictions is particularly considered" (London, 1797).)

This story of sea adventure fascinated Rimsky-Korsakov, who was intended for a naval career, and served for several years in the navy; he wrote his first symphony when he was a midshipman, and left the sea for music in 1873, though he was then appointed inspector of all the bands of the fleet, and filled this position till 1884. The tale of Sadko fascinated him, as did that of Sindbad (see the "Scheherazade" suite). Not only did he write "Sadko," a musical picture; he also wrote an opera, "Sadko of Novgorod," produced at Moscow very late in 1897.

This "Musical Picture" was used by Serge de Diaghilev's Ballet Russe visiting the United States in the season of 1916–17. The ballet "Sadko" was produced at the Boston Opera House, November 9, 1916.

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"Night on the Mount Triglav* (Three Peaks)," Third Act of the Opera-Ballet "Mlada" arranged for concert use (orchestra alone) Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at Petrograd June 21, 1908)

"Mlada," an opera-ballet, text by Gedeonov,† was produced at Petrograd in October, 1892, at the Maryensky Theatre. The part of Prince Mstivoy was taken by Feodor Stravinsky, the father of the composer Igor; that of the minstrel Linmir by Dolina. The shade of Mlada in the ballet was represented by Mme. Pepita; the shade of Cleopatra by Mme. Skorsiouka.

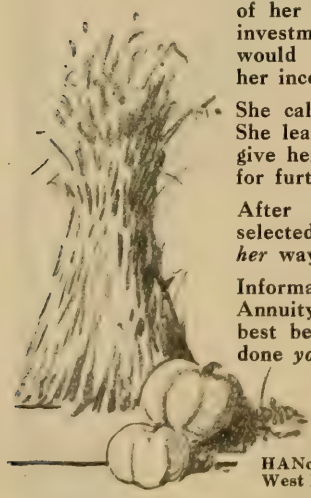
When "Night on the Mount Triglav" was performed at a concert of the Russian Symphony Society, Modest Altschuler, conductor, in Carnegie Hall, on November 19, 1904, the following translation of the argument which in the score is in Russian, French, and German, was printed on the programme:—

"The stage is filled with thick clouds. Darkness. The clouds gradually scatter, and finally completely vanish; Shooting stars. A clear, moonless night. A gorge by the Mount Triglav. The shadows of the deceased fly together from all sides, and start a fantastic round

*The suite was performed at these concerts December 23, 1921.

†The spelling "Guedeonov" also "Ghedeunov" is used by Calvocoressi (Life of Moussorgsky) and Habets (Life of Borodin).

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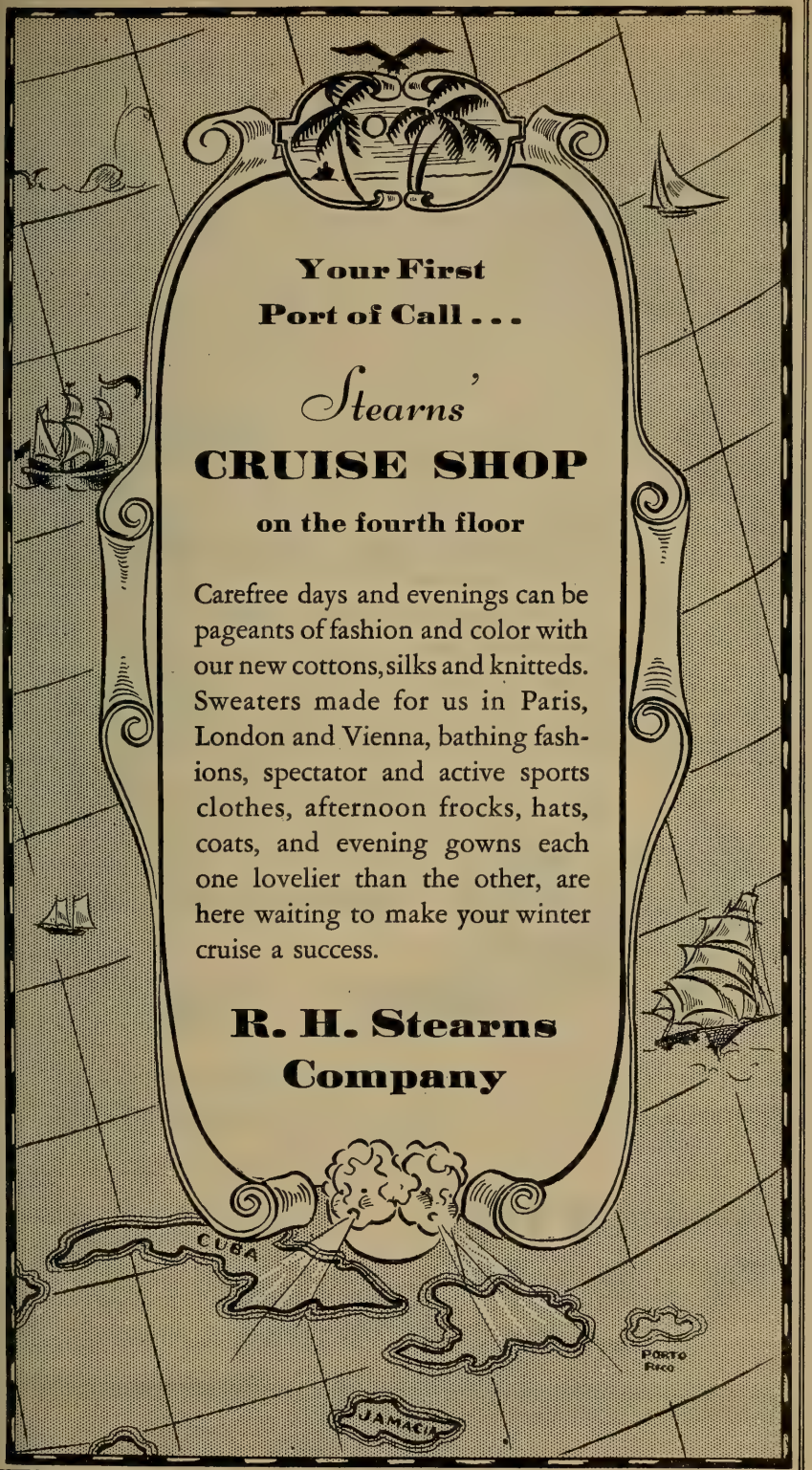
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dance. The gorge is lit up by the rising full moon, in the rays of which the shade of Princess Mlada appears, luring Yaromir on. Lightly she glides over the rocks and precipices, Yaromir keeping pace behind. The shadows of the deceased interrupt the round dance. Carried away by his passionate impulse, Yaromir attempts to approach Mlada. The latter's shadow vanishes, Yaromir disappearing in its wake. The moon grows ruddy. Subterranean thunder; the souls disappear in terror. Flight of night birds. Evil spirits, werwolves, spectres and witches appear; snakes and toads creep out from all rocks and gorges. The spirits of darkness play and dance. Out of the hellish round dance Chernobog (the Black God) appears, in the guise of a he-goat, with his retinue. With an incantation he conjures up the souls of Yaromir and the Egyptian Queen Cleopatra. It is pitch dark. The stage is transformed into a gorgeous Egyptian hall. Queen Cleopatra, surrounded by dancers and female slaves, reclines upon a sumptuous couch of purple. Cleopatra passionately lures on Yaromir; the latter's soul grows animated; Mlada's shadow covers her face with her hands and weeps. A cock crows. Everything disappears in an instant. Darkness of night; peals of subterranean thunder are heard. Stillness. The clouds scatter little by little. Dawn of day begins to break. The southern slope of the Mount Triglav, all covered with woods. Yaromir is asleep. Nature awakens; leaves



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rustle and birds twitter. A ray of the rising sun falls on Yaromir. Full day."

The scenes are as follows:—

I. Night and Apparitions. Fantastical Rondo.

II. Mlada's shade and Yaromir.

III. Chernobog; Kaschtsey (the man-skeleton). Moréna. Sabbat of Infernal Spirits. Infernal Rondo.

IV. Apparition of Queen Cleopatra.

V. Change of scene. Morning, Yaromir alone.

The story is a wild and confused one. It tells of life among the Baltic Slavs of the ninth century. A powerful prince plots the downfall of Yaromir, a rival ruler, and so wishes him to wed his daughter Voislava. Yaromir is betrothed to Mlada. Voislava gives her a poisoned ring at the wedding, and afterwards invokes the infernal goddesses, for in that region pagan rites were still observed. Yaromir falls a victim to her charms, but at night in a vision learns that she was the cause of Mlada's death. The shade of Mlada bears Yaromir away with her. He kills Voislava. The goddess Lada unites the lovers.

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three oboes (the second and third interchangeable with English horns), three clarinets (second and third interchangeable with little clarinets, E-flat and D), bass clarinet, three bassoons (the third interchangeable with double-bassoon), six horns, three trumpets (changing to little trumpet and tromba alta), three trombones, tuba (contrabass tuba desirable), a set of four kettledrums, bass drum, snare drum, military drum, tambourine, cymbals, triangle, Glockenspiel, xylophone, tam-tam, three harps, organ (behind the scenes) *ad lib.,* and strings. (On the stage, two flutes of Pan, wind instruments with little brass tubes played *glissando,* a lyre, and a little drum.)

It is said that this act was first played in concert at Moscow in 1903. Wassili Safonov was the conductor.

A suite of "characteristic dances" from "Mlada" was played by the Chicago Symphony Orchestra in Chicago on January 8, 1897. This suite was thus composed: Introduction, Redowa, Lithuanian Dance, Indian Dance, Procession.

* * *

Serge de Diaghilev in a letter in French dated Petrograd, March 3, 1911, and addressed to the editor of the London *Times,* in answer to remarks about the repertoire of his company, said that "Mlada" was not a ballet, but an opera demanding complicated choruses and

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numerous artists. "It has never been performed at Berlin by me or by any other person; it was staged, and without success, only at Petrograd about twenty years ago. The best part of the ballet in this opera (the apparition of Cleopatra) is inserted in the ballet 'Cleopatra' which we perform at Covent Garden and has been performed under my direction at Berlin." Mr. Monteux conducted "Cleopatra" at the Boston Opera House, November 9, 1916, when this excerpt from "Mlada" was used. Gertrude Hoffmann brought out the ballet when this excerpt was used at the Shubert Theatre, February 19, 1912.

* * *

The history of "Mlada" is as singular as the libretto.

In the winter of 1871–72, Gedeonov, the director of the Russian Opera in Petrograd, himself a playwright, planned an opera-ballet, "Mlada." According to Habets, the ballet music was to be written by Ludwig Mincus; Borodin, Cui, Moussorgsky, and Rimsky-Korsakov were each to write the vocal music of an act; but from other statements made by him and from other statements, the four composers were not confined to vocal music.

Borodin, to whom the fourth act was confided, was to compose music for religious scenes, the ghosts of old Slav princes, an inundation and destruction of a temple, while there were also passionate scenes for Yaromir and Voislava. Borodin set himself to work. He studied the manners and customs of the ancient folk. But the director's plan fell through, though the scenery had been sketched

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and the costumes designed. The production would be too costly. Borodin used some of his material for his opera "Prince Igor." His Finale for "Mlada," orchestrated by Rimsky-Korsakov, was published by Belaïeff after Borodin's death. There is a pianoforte arrangement (8 hands) by N. Sokolov.

Moussorgsky was to write some scenes of a folk character, a march to accompany a procession of Slav princes, and a grand phantasmagorial scene, "The Sacrifice to the Black Goat on Bald Mountain." This last scene gave him opportunity to utilize his symphonic poem "A Night on Bald Mountain," which, composed in 1867, was afterwards revised several times. (It is said that the original version was for pianoforte and orchestra; that the revision intended for "Mlada" was for orchestra and chorus.) Rimsky-Korsakov rescored this symphonic poem, which was produced at Petrograd in 1886 (October 27), at a concert of the Russian Symphony Society. It was performed at Chicago in 1893 (World's Columbian Exposition: Russian Concerts of Folk Music, June 5–13). The first performance in Boston was by the Orchestral Club, Mr. Longy conductor, January 5, 1904. The piece was played at a concert of the Boston Symphony Orchestra, April 23, 1920. The glorification of Chernobog, the Black God, is portrayed in this symphonic poem.

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ENTR'ACTE

W. C. SABINE, AND THE ACOUSTICS OF SYMPHONY HALL

This will seem a late date to reopen so old and established a subject as the acoustics of Symphony Hall. Justification lies in the recent publication of a biography of Wallace Clement Sabine*—a book in which some interesting facts about the acoustical planning of this auditorium are first made known.

When Sabine was entrusted with the acoustical problem of the projected Symphony Hall in 1900, he was only thirty-two—an instructor of physics at Harvard. His experience was confined to the halls at college—the Fogg Art Museum and Sanders Theatre. These, however, were completed auditoriums when he worked upon them. Symphony Hall for the first time "offered Sabine an opportunity to apply his scientific conclusions in a practical way to a specific auditorium in advance of construction."

It was a bold and unprecedented announcement that "McKim, Mead & White, architects of the new Symphony Hall, in Boston, had placed the responsibility for the acoustics unreservedly in Sabine's hands, and were preparing their plans for the first time in history in conformity to a scientist's ideas. When the youthful expert supplemented this announcement by guaranteeing that the new hall should be acoustically perfect, he issued a challenge to the skepticism of architects throughout the world."

The project and its outcome are related in detail by Mr. Orcutt in the chapter, "Solving a World Mystery," here quoted in part:

*(1868–1919). The book is by William Dana Orcutt, Plympton Press, Norwood, Mass., 1933.

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"Early in his experiments at the Fogg Art Museum, Sabine stated that it should be possible ultimately to determine in advance of construction the acoustical qualities of any auditorium; at the conclusion of these labors, he declared that he believed this could be done; in accepting the responsibility for the acoustics of what was later to be known as Symphony Hall, in Boston, he flatly declared that the application of the scientific principles resulting from his experiments would guarantee successful results. Coming from a man of Sabine's conservative disposition, the accumulative strength of these statements could result only from a confidence based on definite accomplishment. . . . In spite of his unquestioned success, Sabine took the new commission under consideration with even graver doubts than those he had experienced three years earlier in assuming the problem of the Fogg Art Museum. Again it was President Eliot who forced the issue. His quiet observation of the youthful experimenter's progress from the beginning had absolutely confirmed his belief that Sabine was destined for work in a field larger than that restricted to an academic classroom. When he learned from Major Higginson how universal were the apprehensions concerning the acoustic properties of the new hall—apprehensions which inevitably formed a disturbing element in the minds of those concerned with the erection of all auditoriums—Eliot naturally thought of Sabine as the solution of the problem.



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"What Higginson wished to secure was a music hall adapted acoustically to the perfect production of symphonic music as rendered by the Boston Symphony Orchestra, and to nothing else. Even such famous architects as McKim, Mead & White admitted themselves powerless to guarantee that satisfactory acoustical properties would be secured. Eliot related to Higginson the story of Sabine and the Fogg Art Museum, and suggested placing the problem in the young scientist's hands. Then he told Sabine what he had done.

"Sabine's misgivings were wholly scientific. While personally confident that each step he had taken was accurate and to be relied on, he had not as yet succeeded in setting down in scientific form the basic formula upon which his theories rested. He recognized the opportunity the new Symphony Hall offered for demonstration; but with appreciation of the opportunity came a realization that success would not be universally acknowledged unless based upon a scientifically accepted constant. He expressed his interest in the new proposition to President Eliot, and then took the matter under profound consideration."

Mr. Orcutt relates how the scientist finally found his formula with a "constant," and sums up a technical explanation with this paragraph:

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"In simple words, this formula, the outcome of his intensive study of rooms of different shapes and sizes, enabled Sabine to calculate with scientific precision, and in advance of construction, how long the reverberation would last in a given auditorium, by ascertaining the absorbing power of the different materials and the area of their several surfaces, in relation to the volume of a room in cubic metres. Simple enough when once reduced to words of one syllable, yet so baffling until thus set down as to defy all earlier investigators!"

President Eliot, deeply respecting the young man's confidence in his plan, arranged for him to meet Major Higginson. "At the first conference between the two men, Major Higginson was deeply impressed by the young scientist's replies to his searching questions. Sabine's exposition of any subject always possessed unusual clarity, and his quiet conviction imparted to his hearer his own calm confidence. Higginson was a man of equally strong individuality, slow to entrust his affairs to others; but, when once satisfied as to the ability of his agent, he backed him with all the force of his dynamic temperament. Before Symphony Hall was finally completed, this characteristic was to stand young Sabine in good stead!

"It is greatly to the credit of such distinguished architects as McKim, Mead & White that they should have been willing to accede to Major Higginson's insistence to accept the co-operation of a young and little known physicist in preparing their plans for the

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new building, yet by so doing they became the first of their profession to make use of the new science. Sabine tested the plans from the standpoints of loudness, of interference, of resonance, and of reverberation, and the architects made such alterations as were necessary to conform to the epoch-making ideas on which rested his guarantee of the acoustical perfection of the new auditorium.

"In a theatre, loudness and distinctness are the acoustical properties chiefly to be considered, but in Symphony Hall the problem was much more comprehensive. Here, just enough reverberation had to be preserved to convey musical notes satisfactorily when measured by cultivated musical taste. 'This,' Sabine declared, 'is fundamental; for unless musical taste is precise, the problem, at least as far as it concerns the design of the auditorium for musical purposes, is indeterminate.' Wilhelm Gericke, Conductor of the Boston Symphony Orchestra, bore out Sabine's contention when he stated that music is never heard to best advantage in a theatre, because the added reverberation is necessary 'to prevent a sensation of oppression.'

"In the course of the discussions, Major Higginson, Mr. Gericke, and others connected with the Building Committee, expressed opinions in regard to the acoustical properties of a number of auditoriums. These included the Leipzig Gewandhaus; the old Boston Music Hall; and the places visited by the Orchestra during its winter trips—Sanders Theatre in Cambridge, Carnegie Hall in New York, the Academy of Music in Philadelphia, and the Music Hall in Baltimore. At Major Higginson's request, Sabine accompanied the Orchestra on one of its trips, made measurements of all the halls,

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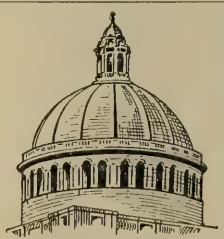
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and calculated their reverberation. The dimensions and the material of the Gewandaus had already been published, and from these data its reverberation was easily calculated. As for the other auditoriums, Sabine's figures, made in advance of the concerts, indicated with absolute precision in which halls the reverberation would be satisfactory, excessive, or too small. After this successful demonstration, Major Higginson accepted without qualification Sabine's statement that the physical problem was real, and the end to be attained definite.

"Sabine's crowning triumph in readjusting the Symphony Hall plans was in relation to the stage. For this he designed what was practically a square wooden sounding box, which throws the music directly forward to the audience. The delicate perforated design above the cornice of the organ, the sloping down of the ceiling, the sloping up of the floor, and the inward slope of each side, forms the unusual construction. . . . The formal opening of the new Symphony Hall occurred on the evening of October 15, 1900.

"The close of the Symphony Hall adventure was the beginning of Sabine's recognition as Master of Architectural Acoustics. The skeptics had been confounded, and his critics answered. Major Higginson's note of acknowledgment (October 22, 1900) summed up the attitude of the musical world with characteristic brevity: 'Just a word to thank you for your pains and success in the Hall. Of both, no doubt exists. I have never heard the music as now. You have proved here that the Science of Acoustics certainly exists in a definite form. You have done a great part of the Hall, and everyone thanks you.' In another letter (to James F. Curtis) he added:



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"Schéhérazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35. Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908, at Leningrad)

"Schéhérazade," with an "Easter Overture," was composed in the summer of 1881 at Neyzhgovitsy on the shore of Lake Cheryemenyetskoye. It was produced at Leningrad in the course of the following concert-season.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Emil Paur on April 17, 1897. It was last performed at these concerts on November 6, 1931.

The suite, dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones,

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bass tuba, kettle-drums, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp, and strings.

The following programme is printed in Russian and French on a flyleaf of the score:—

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade† saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from

*Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

†Shahrázad (Persian), "City-freer," was in the older version Scheherazade. Both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts, and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

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folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Princess.

"IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze* Warrior. Conclusion."

Rimsky-Korsakov has this to say about "Scheherazade" in "My Musical Life," translated into English by J. A. Joffe:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming leitmotives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connec-

*This statue was of brass or yellow copper. P. H.

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tion with the Kalandar's Narrative. The principal theme of the Kalandar's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Baghdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalandar's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were a kaleidoscope of fairy-tale images and designs of Oriental character,—a method that I had to a certain degree made use of in my 'Skazka' ('Fairy-tale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I.—'Prelude'; No. II.—'Ballade'; No. III.—'Adagio';* No. IV.—'Finale'; but on the advice of Lyadow and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me

*This movement is marked Andantino quasi allegretto in the score.

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subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalandar's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights"') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

* * *

The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar for there were three that knocked on that fateful night at the gate of the house of the three ladies of Baghdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a

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horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide forevermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

*
* *



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A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin; sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.' "

I. The Sea and Sindbad's* Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, proclaimed frequently and in many transformations, has been called by some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and

*"The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition, 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idri si, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all of the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab has extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of the children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book "Remarks on the 'Arabian Nights' Entertainment,' in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

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falling arpeggio figure, the WAVE motive. There is a crescendo. A modulation leads to C major. Wood-wind instruments and violoncellos *pizz.* introduce a motive that has been called the SHIP, at first for solo flute, then oboe, lastly, clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases. A solo violoncello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major. The SEA motive is sounded by full orchestra. The development is easily followed. There is an avoidance of contrapuntal use of thematic material. The style of the composer in this Suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the

*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Baghdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot, the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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Scheherazade motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro moto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the Scheherazade motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the Scheherazade motive. The whole ends gayly.

III. The Young Prince and the Young Princess.

Some think from a similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dabnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases

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in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo piu mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while violoncellos (later the bassoon) have a sentimental counter-phrase.

IV. Festival at Baghdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the sea motive of the first movement, proclaimed in unisons and octaves. Then follows the Scheherazade motive (solo violin), which leads to the fête in Baghdad. Allegro molte e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the sea motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes,

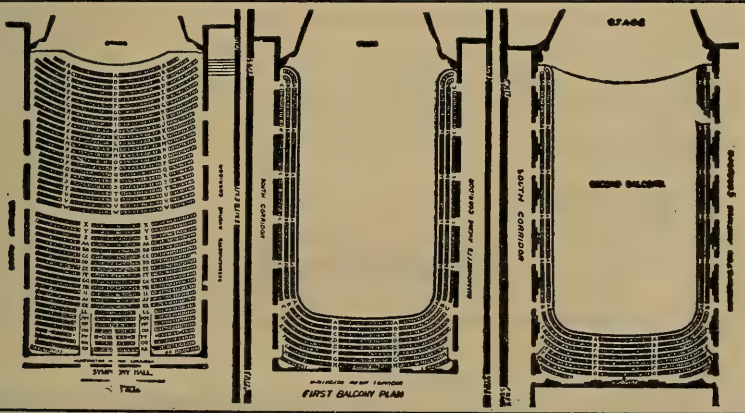
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besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.

The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppe e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development of the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lives with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling places and Garnerer of graveyards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

* * *

When "Schéhérazade," the "choreographic drama" by L. Bakst, dances arranged by Michel Fokine, was produced at the Paris Opéra, May 7, 1910, by a Russian Ballet Company, Mme. Rimsky-Korsakov protested against the disarrangement of her husband's music.

The ballet was produced by Gertrude Hoffmann and her company at the Shubert Theatre, Boston, on February 19, 1912. The orchestra was conducted by Max Hoffmann.

The ballet was performed at the Boston Opera House by Serge Diaghileff's Ballet Russe on January 31, 1916. Ernest Ansermet conducted. The ballet was performed by the same company several times in February of that year. It was performed again by the Diaghileff Company at the Boston Opera House on November 7, 1916, with Miss Revalles and Mr. Bolm as the chief characters. Mr. Monteux conducted.

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SATURDAY EVENING, DECEMBER 30, at 8.15 o'clock

Wagner Bacchanale, "Tannhäuser"

Wagner . . Act I, "Die Walküre," Music Drama in Three Acts

SOLOISTS

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Sieglinde: Elsa Alsen, Soprano
Hunding: Fred Patton, Bass

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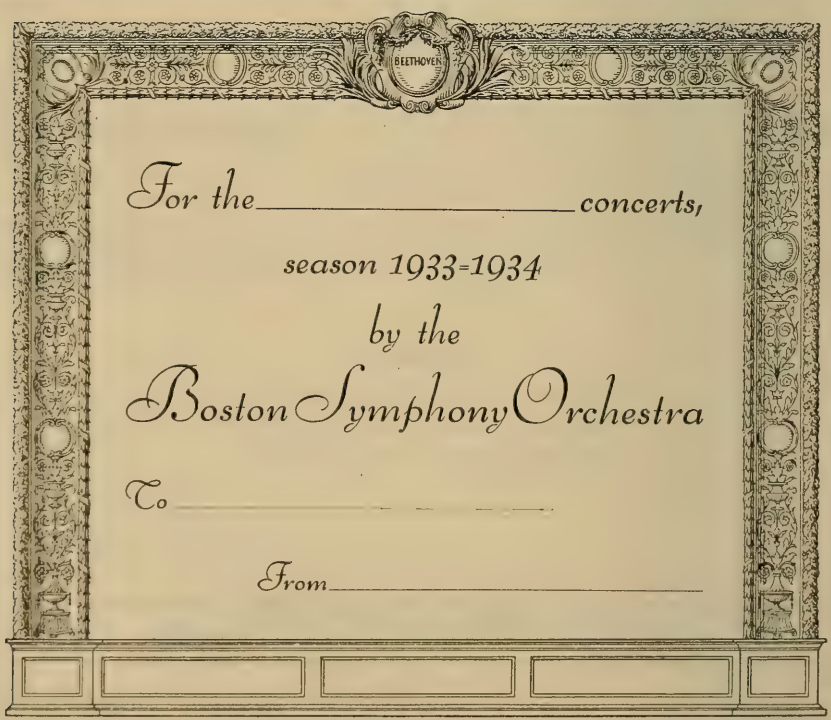
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II. Andante con moto
III. } Allegro; Trio
IV. } Allegro

(A Wagner programme will be given by the Boston Symphony Orchestra in Symphony Hall, next Friday Afternoon, December 29, at 2.30, and Saturday Evening, December 30, at 8.15. The Bacchanale from "Tannhäuser" will be played, and the entire first act of "Die Walküre," with soloists.)

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FRIDAY AFTERNOON, DECEMBER 29, at 2.30 o'clock

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Wagner . . Bacchanale ("Der Venusberg") from "Tannhäuser"

Wagner . . Act I, "Die Walküre," Music Drama in Three Acts

(First performances at these concerts)

SOLOISTS

Siegmund: Paul Althouse, Tenor
Sieglinde: Elsa Alsen, Soprano
Hunding: Fred Patton, Bass

FOR ANNUAL REPORT AND APPEAL SEE PAGES 504, 505, 506, 507

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Bacchanale,* "Tannhäuser," Act 1., Scene 2 Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Princess Metternich begged of Napoleon III. as a personal favor that "Tannhäuser" should be put on the stage of the Opéra in Paris. Alphonse Royer, the manager, was ordered to spare no expense. "Tannhäuser," translated into French by Charles Nuitter, was produced there on March 13, 1861. The story of the first performance, the opposition of the Jockey Club, the tumultous scenes, and the withdrawal of the opera after three performances, is familiar to all students of Wagner opera in general, and Parisian manners.†

Important changes in the opera were made for this performance. There was need of a ballet scene; the Bacchanale was the result. Wagner bravely refused to introduce a ballet in the second act, although he knew that this refusal would anger the Jockey Club, but he introduced a long, choreographic scene in the first act; he lengthened the scene between Venus and Tannhäuser, and shortened the overture by cutting out the return of the Pilgrims' theme, and making the overture lead directly into the Bacchanale. He was not satisfied with the first scene as given in Germany, and he wrote Liszt in 1860: "With much enjoyment I am rewriting the great Venus scene, and intend that it shall be greatly benefited thereby. The ballet scene, also, will be entirely new, after a more elaborate plan which I have made for it."

His stage directions were as follows:—

"The scene represents the interior of the Venusberg (Hörselberg) in the neighborhood of Eisenach. A large cave which seems to extend to an invisible distance at a turn to the right. From a cleft through which the pale light of day penetrates, a green waterfall tumbles foaming over rocks the entire length of the cave. From the basin which receives the water a brook flows towards the background, where it spreads into a lake in which naiads are seen bathing and on the banks of which sirens are reclining. On both sides of the grotto rocky projections of irregular form, overgrown with singular, coral-like tropical plants. Before an opening extending upwards on the left, from which a rosy twilight enters, Venus lies upon a rich couch; before her, his head upon her lap, his harp by his side, half kneeling, reclines Tannhäuser. Surrounding the couch in fascinating embrace are three Graces. Beside and behind the couch innumerable sleeping Amorettes, in attitudes of wild disorder, like children who had fallen asleep wearied with the exertions of a combat. The entire foreground is illumined by a magical, ruddy light shining upwards from below, through which the emerald green of the waterfall with its white foam penetrates. This distant background with the shores of the lake seems transfigured by a sort of moonlight. When the curtain rises, youths reclining on the rocky projections answering the beckonings of the nymphs, hurry down to them. Beside the basin of the waterfall, the nymphs have begun the dance designed to lure the youths to them. They pair off; flight and chase enliven the dance.

*Last performance at these concerts, October 31, 1924.

†They that wish to read the tale told without heat and with an accuracy that is the result of patient investigation and exploration should consult Georges Servières's "Tannhäuser à l'Opéra en 1861" (Paris, 1895). See also the Memoirs of the Princess Metternich, and Marie Sasse's "Souvenirs d'une Artiste."

"From the distant background a procession of Bacchantes approach, rushing through the rows of the loving couples and stimulating them to wilder pleasures. With gestures of enthusiastic intoxication they tempt the lovers to growing recklessness. Satyrs and Fauns have appeared from the cleft of the rocks and, dancing the while, force their way between the Bacchantes and lovers, increasing the disorder by chasing the nymphs. The tumult reaches its height, whereupon the Graces rise in horror and seek to put a stop to the wild conduct of the dancing rout and drive the mad roisterers from the scene. Fearful that they themselves might be drawn into the whirlpool, they turn to the sleeping Amorettes and drive them aloft. They flutter about, then gather into ranks on high, filling the upper spaces of the cave, whence they send down a hail of arrows upon the wild revellers. These, wounded by the arrows, filled with a mighty love longing, cease their dance and sink down exhausted. The Graces capture the wounded and seek, while separating the intoxicated ones into pairs, to scatter them in the background. Then, still pursued by the flying Amorettes, the Bacchantes, Fauns, Satyrs, Nymphs, and Youths depart in various directions. A rosy mist. growing more and more dense, sinks down, hiding first the Amorettes and then the entire background, so that finally only Venus, Tannhäuser, and the Graces remain visible. The Graces now turn their faces to the foreground; gracefully intertwined they approach Venus, seemingly informing her of the victory they have won over the mad passions of her subjects.

"The dense mist in the background is dissipated, and a tableau, a cloud picture, shows the rape of Europa, who, sitting on the back of a bull decorated with flowers and led by Tritons and Nereids, sails across the blue lake. (Song of the Sirens.) The rosy mist shuts down, the picture disappears, and the Graces suggest by an ingratiating dance the secret significance that it was an achievement of love. Again the mists move about. In the pale moonlight Leda is discovered reclining by the side of the forest lake, the swan swims toward her and caressingly lays his head upon her breast. (Again the Song of the Sirens.) Gradually this picture also disappears and, the mist blown away,

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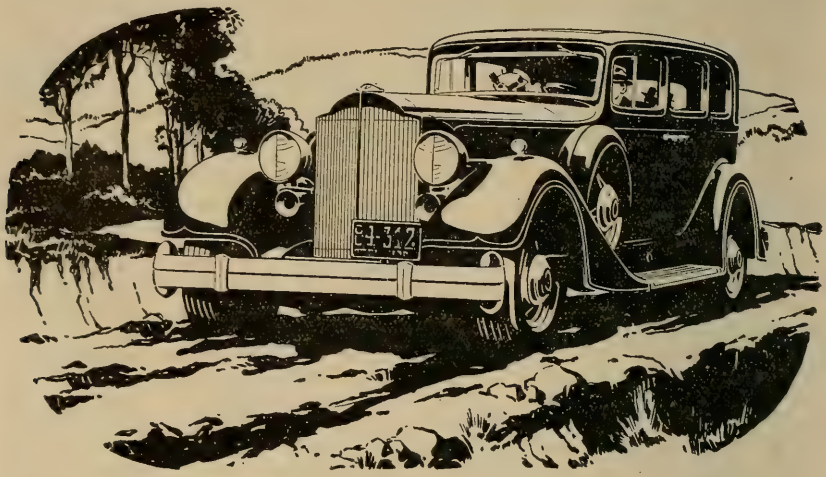
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discloses the grotto deserted and silent. The Graces courtesy mischievously to Venus and slowly leave the grotto of Love. Deepest silence."

The ballet was not given as Wagner had conceived it. The ballet-master in 1861 was Pepita, who in 1895 gave interesting details concerning Wagner's wishes and behavior. The composer played to him most furiously the music of the scenes, and gave him a sheet of paper on which he had indicated the number of measures affected by each phase of the Bacchanale.

Pepita remarked: "Wagner was well satisfied, and he was by no means an easy man. *Quel diable d'homme!*"

In spite of what Pepita said in his old age, we know that Wagner wished more sensual spirit, more amorous ardor. The ballet-master went as far in this respect as the traditions and customs of the Opéra would allow. He did not put on the stage two *tableaux vivants* at the end of the Bacchanale, "The Rape of Europa," "Leda and the Swan," although they were considered. To spare the modesty of the ballet girls, these groups were to be formed of artists' models. This idea was abandoned after experiments. Cambon made sketches of the mythological scenes, and these were photographed and put on glass, to be reproduced at the performance. The proofs are still in the archives of the Opéra, but they were not used.

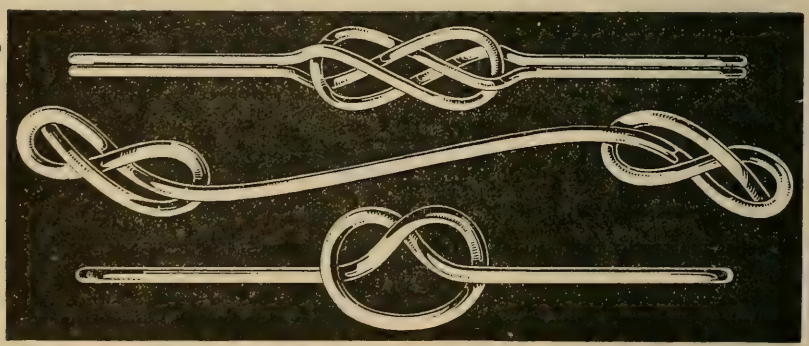
The friends of Wagner blamed Pepita for his squeamishness. Gasperini wrote, "Unfortunately, the divertissement arranged by M. Pepita does not respond to the music. The fauns and the nymphs



of the ballet do not have the appearance of knowing why they are in Venusberg, and they dance there with as much dignity as though they were in the 'Gardens of the Alcazar,' the delight of 'Moorish Kings.'" Gasperini in another article commented bitterly on this "glacial" performance, this "orgy at a ladies' boarding-school."

(The *tableaux vivants* were first seen at the performance of "Tannhäuser" in Vienna, November 22, 1875.)

There is interesting information about the first Parisian production of "Tannhäuser" in Wagner's letters to Mathilde Wesendonck translated into English by W. A. Ellis (London and New York, 1905). (For his description of the Bacchanale, see pages 219–223.) Of the original version he said: "The court of Frau Venus was the palpable weak spot in my work: without a good ballet in its day, I had to manage with a few coarse brush-strokes and thereby ruined much; for I left this Venusberg with an altogether tame and ill-defined impression, consequently depriving myself of the momentous background against which the ensuing tragedy is to upbuild its harrowing tale. . . . But I also recognize that when I wrote my 'Tannhäuser' I could not have made anything like what is needed here; it required a far greater mastery to which only now have I attained: now that I have written Isolde's last transfiguration, at last I could find alike the right close for the 'Fliegende Holländer' overture, and also—the horrors of this Venusberg." Wagner in the same letter (Paris, April 10, 1860) spoke of his purpose to introduce in the scene



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"The Northern Strömkarl, emerging with his marvellous big fiddle from the foaming water" and playing for a dance.

"Tannhäuser" was first revived at the Paris Opéra, May 13, 1895, with Van Dyck as Tannhäuser and Lucienne Bréval as Venus.

* * *

The overture in its original condition is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

For the Bacchanale Wagner added these instruments: a flute interchangeable with piccolo, castanets, and harp. The score and parts of the Bacchanale, composed at Paris in January, 1861, were published in February, 1876.

The Bacchanale was performed in Boston from manuscript at a Theodore Thomas concert November 28, 1873. The Overture and Bacchanale were performed at a Wagner matinee of the Boston Symphony Orchestra, Arthur Nikisch conductor, December 31, 1890; Italo Campanini, tenor, Franz Kneisel, violinist, soloists. The Overture and Bacchanale and scene between Tannhäuser and Venus were performed at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, May 4, 1901; Milka Ternina and Mr. Dippel, soloists.

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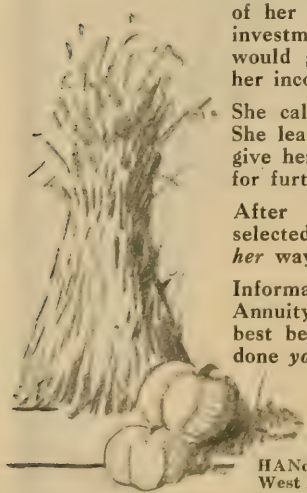
THE WAGNERIAN SHRINE AT LUCERNE

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It took the city fathers of Lucerne more than half a century to decide that by acquiring the Villa Tribschen—the plain but spacious country house on a confronting promontory where, from 1866 to 1872, Richard Wagner spent the six happiest years of his life—they would not only be adding to the natural attractions of their town, but would also establish a Wagnerian shrine second to few in sentimental interest. Now that they have taken this step (the Tribschen "Museum" was opened with appropriate ceremonies a couple of months ago), they have unquestionably done themselves proud.

No longer need the traveling Wagner lover, yearning to set foot in these hallowed precincts, content himself with a hasty glance snatched from a passing lake steamer or rowboat, or, by adventuring a closer, more intimate inspection, brave the threat of black looks and snarling dogs. For a Swiss franc or less (70 centimes if you are equipped with the "Kurcard," which every tourist has to have, anyway) you can penetrate into the house; and if you only wish to circulate on the hilly lawns and consider the poplars and the other trees which Wagner used to climb in moments of particular exuberance and elation, you can do so for nothing at all. Everything has now been made as easy for the pilgrimage as it used to be hard.

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No effort or expense has been spared to restore Tribschen to a fair semblance of its Wagnerian self. To be sure, the unguarded approaches to the place and parts of the surrounding garden have been trimmed and manicured according to the prescriptions of 1933 rather than of 1870, while the house, both inside and out, looks exceedingly spick and span. A good deal of the furniture is said to be the same that stood in the place during the Wagnerian occupancy, though nobody can swear that it is disposed in exactly the same way.

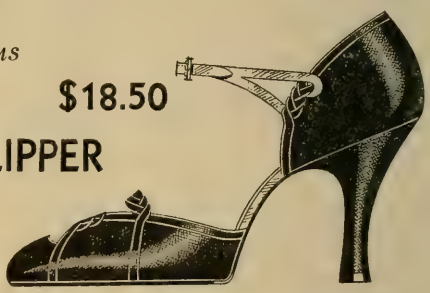
The little room where tickets of admission are sold, to the right of the entrance, is the one formerly occupied by Hans Richter. One passes from this to the music room, the most conspicuous article of furniture in which is the famous old grand piano of unadorned brown wood which the composer succeeded in coaxing, free of charge, from the Widow Erard in Paris. This, the most famous of all Wagner's pianos, was with him in Zürich, in Venice, in the Lucerne Schweizerhof, in Tribschen. In 1859 it had even "crossed the Gotthard without getting in the least out of tune." "Tristan" was composed on it, and "Siegfried" completed—facts now inscribed in metal letters on the lid. The instrument has seven octaves, and its queue is long and narrow. Indeed, it looks more like a harpsichord than like a piano. I touched a chord or two, and could still recognize some of that sweetness of tone which Wagner praised, though the sound is twangy and out of tune, as of an instrument long disused.

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contains chiefly glass cases and cabinets filled with manuscripts, letters, documents, pictures and other relics. These are interesting, though not comparable in richness with the marvelous exhibition of treasures from the Wahnfried archives shown in Bayreuth this last Summer. The exhibits have been loaned or donated by Wahnfried and by various Swiss and other proprietors of Wagneriana.

Of course, the original orchestral score of the "Siegfried Idyll" is there under glass, as well as a page of composition sketch from the third act of "Lohengrin" (showing some interesting divergences from the passage we know) and two rejected bars from "Meistersinger," concerning Beckmesser.

—From the *New York Times* (October 8, 1933).

"Die Walküre," Music Drama in Three Acts.—Act I

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

Scene I. A brief introduction depicts the stormy night with which the drama is to open. The curtain rises upon an empty room —the rough interior of the dwelling of a forest chief. The trunk of a great ash tree rises in the center of the stage and disappears through the roof, which is built about its limbs. Siegmund stumbles in, a weaponless refugee from his enemies, exhausted by the storm. As he falls upon the hearth with the ejaculation: *"Wess Herd dies*

IF IT'S FURS—

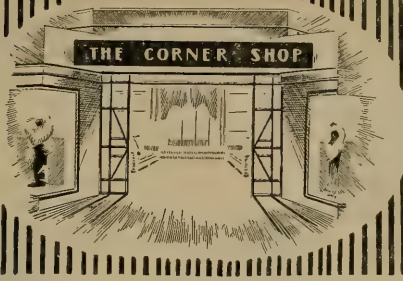
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auch sei, hier muss ich rasten," the *motiv* of the exhausted Siegmund ('cellos) evolves from the last musical remnants of the abating storm. Sieglinde, the mistress of the dwelling, discovers the stranger, and gives him a restoring drink. Refreshed, he looks with interest upon the fair hostess who has revived him (and the soft *motiv* of compassion, melting into the *motiv* of love, is first heard as the pair gaze upon one another with growing tenderness).

Siegmund is about to go, for he is one whom ill fortune has always followed. He does not wish to bring trouble into this house. Sieglinde restrains him—misfortune is already here. She is bound by a forced marriage to Hunding, whom she hates, and can imagine no worse fate. (At this point the *motiv* of the unfortunate race of the Wälsungs, to which these two belong, is intoned by the 'cellos and basses.)

Scene II. Hunding, the master of the house, now enters (his *motiv,* which pictures him to the life in two measures, is harshly rhythmic, unyielding, hostile). During his presence, which is oppressively felt through this scene, the unmistakable rhythm of his *motiv* recurs, sounding through the web of the score. The three sit at table, and Hunding bids the stranger to give an account of himself, and reveal his name. As Siegmund talks, Hunding notices a striking resemblance between Siegmund and Sieglinde—a penetrating glance—"a gleam of the snake in their eyes."

"Wie gleicht er dem Weibe!
Der gleisende Wurm
Glänzt auch ihm aus dem Auge."

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With a recurrence of the Wälsung motiv, Siegmund speaks cryptically of his name:

> "*Friedmund* darf ich nicht heissen,
> *Frohwald* möcht ich wohl sein;
> Doch *Wehwalt* muss ich mich nennen,
> *Wolfe*, der war mein Vater."

He tells how he grew up in the forest with his father, "The Wolf" (he does not yet know of him as Wotan). One day, returning from the hunt, they found their house in ashes, his mother slain, his twin sister vanished. The race of Neidungs had done the deed. Later, his father, too, had disappeared, and he is alone in the world. (At the mention of Wotan in this narrative, the *motiv* of Walhalla floats like a memory across the musical background. To the other *motivs,* now accumulated into an ever richer texture, is added a new and heroic *motiv* of the Wälsungs).

Siegmund then tells of his immediate misfortune. He rushed in upon the nuptials of a maiden who was being given up to a hated lover. The girl was killed in the clash of arms. His weapons were broken, and he was forced to flee. Hunding now recognizes in Siegmund a sworn enemy of his race. Siegmund may by the code of hospitality have shelter for the night—in the morning they must fight to the death. Hunding retires, and orders his wife to follow him. As she leaves, her glance rests for a moment on the great tree trunk in the center of the room, where the handle of an imbedded

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sword is visible. (The *motiv* of the sword gleams softly from the trumpet twice, and is harshly drowned by the *motiv* of Hunding.)

Scene III. Siegmund is left standing alone in the room. He is brooding upon the weapon which he will need tomorrow—

"Wälse! Wälse! wo is dein Schwert?"

Meanwhile, unseen by him, the light from the dying fire falls upon the handle of the sword. His thoughts turn to the beautiful Sieglinde. She comes softly in, and tells him that she has given her husband a sleeping potion. She tells of a circumstance at her wedding. A stranger in a dark cloak, with his hat pulled down to conceal one of his eyes, had plunged a sword to the hilt in the trunk of the ash tree. It should belong to him who could draw it forth. This none of the guests could do. Sieglinde fondly anticipates as her deliverer and lover the hero who is destined to draw forth the sword. Siegmund, confident that he is to be that deliverer, ardently embraces her. At this moment, the door opens of itself, and reveals the moonlit forest under the spell of spring. The moonlight floods in upon the two lovers. "Who went out?" asked Sieglinde, fearfully. No one, but something came in—it is the breath of spring, which floods the whole musical atmosphere, as Siegmund sings his famous love song. The rapture and intensity of the scene increases as Sieglinde adds her voice in a new *motiv* of rapture. The two recognize each other as children of the same father.

GENERAL BUSINESS CONDITIONS

however adverse they may be, can never reach the point where slovenly, inferior printing can be effective. Printing doesn't work that way, simply because, during good times or bad, human nature doesn't change.

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Boston, Mass., December 29, 1933.

To the Friends of the Boston Symphony Orchestra:

In June we made a special appeal to cover the remaining deficit for last year and the previous year, which at that time amounted to $51,603.20. Although this was a second appeal within a year, we were gratified by the response, which yielded $20,702.58. To this was added the unrestricted bequest of $20,000 from Judge Frederick P. Cabot. This reduced the deficit for the two years to $10,900.62. This result leads us to believe that support will be forthcoming when the needs of the orchestra are known.

The estimated operating deficit for the season of 1933–34 is	$123,154.64
Less estimated income from Endowment Fund	14,000.00
Estimated deficit for the season of 1933–34	$109,154.64
Plus previous deficits	10,900.62
Amount necessary to be raised by subscriptions	$120,055.26

The orchestra must, therefore, raise this year $120,055.26. This sum must come from gifts, additional income from concerts or further reduction of expense. While it is impossible to make an accurate comparison of the expenses of various orchestras, a general discussion has shown that our expenses compare most favorably with those of New York and Philadelphia, and that after our reduction of all salaries by ten per cent, and their reduction of twenty per cent, the minimum salaries of all the orchestras are practically the same.

Expenses have been reduced as far as practical. Soloists and new music are held to a minimum. Decrease in revenue from sale of seats is greater than the increase in the estimated deficit, and for this year at least there is little chance of increasing the revenue.

The contributions last year to the support of the orchestra were $67,213.68. It is obvious, from the estimated deficit of $120,055.26 for the current season, that it is necessary to almost double the amount of contributions for this season. It is hoped that each contributor will keep this in mind, as well as the desirability of influencing others to become contributors.

We must, therefore, rely on generous public support. A material reduction of the size of the orchestra would change it from a first class to a second class organization, and the civic pride of Bostonians in this outstanding orchestra should stir them to avoid such a calamity.

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BOSTON SYMPHO

Comparative Statement for the years 1931, 1

RECEIPTS	1931	1932	1933
Gross Income from Concerts	$579,521.87x	$558,598.68x	$547,771.55
Symphony Hall Rents, etc.	98,532.75	88,695.46	73,478.17
Programmes	42,718.24	33,059.14	22,480.96
Sale of Bound Volumes	788.50	382.75	234.00
Interest on Bank Balances	3,406.02	1,388.34	839.36
Sundry Receipts	1,334.18	655.91	141.29
Victor Record Royalties	4,918.65	2,700.47	2,187.27
Operating Income	$731,220.21	$685,480.75	$647,132.60
Payments and previous deficits	869,031.22	795,128.61	761,252 01
Operating Deficit	$137,811.01	$109,647.86	$114,119.41
Income Endowment Fund and Interest	18 092.00	16,429.26	16,005.11
Net Loss	$119,719.01	$93,218.60	$98,114.30
Subscriptions to deficit fund			
Received from appeal of November, 1932		$46,511.10	
June 1933, appeal		20,702.58	
Unrestricted legacy from Judge Frederick P. Cabot		20,000.00	87,213.68
Total deficit at the beginning of the season 1933-1934			$10,900.62

x Includes returns from Pops Broadcasting

E. B. Dane, Treasurer
6 Beacon Street,
Boston, Mass.

ORCHESTRA, INC.

1933, at the close of business July 31, 1933.

AYMENTS	1931	1932	1933
penses of Concerts, Rents, Travelling Expenses, Soloists, etc.	$190,103.50	$147,469.39	$145,711.52
mphony Hall Maintenance	117,293.40	111,887.01	108,162.92
ogrammes	36,680.63	31,857.84	22,689.56
chestra Salaries	461,914.57	457,610.45	417,572.36
her Salaries	30,590.00	30,720.00	28,699.82
surance	1,718.25	1,711.58	1,562.55
usic	13,114.25	4,789.39	3,850.49
ndry Expense	17,616.62	9,082.95	8,769.68
	$869,031.22	$795,128.61	$737,018.90
ficit from previous years			24,233.11
			$761,252.01

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Sieglinde:

War Wälse dein Vater
Und bist du ein Wälsung?
Stiess er für dich
Sein Schwert in den Stamm—
So lass mich dich heissen
Wie ich dich liebe:
Siegmund—
So nenn ich dich!

Siegmund (springing up and grasping the handle of the sword):

Siegmund heiss' ich,
Und Siegmund bin ich:
Bezeug' es dies Schwert
Das zaglos ich halte!
Wälse verhiess mir,
In höchster Noth
Sollt' ich es finden:
Ich fass' es nun!
Heiligster Minne
Höchste Noth,
Sehnender Liebe
Zehrende Noth,
Brennt mir hell in der Brust,
Drängt zu That und Tod:
Nothung! Nothung!—
So nenn' ich dich Schwert—
Nothung! Nothung!
Neidlicher Stahl!
Zeig' deiner Schärfe
Schneidenden Zahn:
Heraus aus der Scheide zu mir!

He draws forth the sword, as the music bears the *motiv* of the newly named *"Nothung"* flooding to a triumphant climax. Siegmund sings as the curtain falls:

"Braut und Schwester
Bist du dem Brüder—
So blühe denn Wälsungen—Blut!"

* * *

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There are moments in the development of the creative Wagner which command speculation—even though it be fruitless. How explain, for example, the miraculous transformation from the tenuously lyric *Lohengrin* to the mature *Das Rheingold* in an interval of five musicless years (1848–53)? Equally unaccountable is the rich advance in compactness and eloquence of *Die Walküre* over *Das Rheingold,* which it followed with the space of a bare month: May 28–June 28, 1853. Wagner's mass of wordy self-revelations throw little light on these phenomena, as elusive as the process of germination in nature. Lawrence Gilman, the ever-discerning Wagnerian enthusiast, goes no farther than to say, "Some miraculous unfolding is all that one can answer—a miracle as baffling as that which confronts us when we turn from Beethoven's Second Symphony to his Third."

There is still another unanswerable question to pose about that vastly industrious brain—just when did the musical Wagner begin to function once more? A glance through the correspondence of these years reveals, amid endless discussions of the poetical progress of the *Nibelung* subject, the briefest handful of direct musical allusions. The evidences are that Wagner, after pondering the literary and theatrical matter of his Norse cycle for years, actually sat down to the final act of pouring notes upon paper, with only a few musical images, recently formed, in his mind. He must have summoned, almost as Wotan summoned Erda, the rich, new tide of



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musical discourse which "pours itself over the whole surface of the work, into every nook and cranny of it."

This ante-musical assembling of his subject was to Wagner of great importance. The concept of *Siegfried's Tod,* (ultimately *Götterdämmerung*), of which he drafted the poem as early as 1848, in Dresden, was of course far beyond the musical powers of the composer who had just completed *Lohengrin.* Perhaps he was inwardly developing toward *Siegfried's Tod* in the first two years of his exile. In any case, he never entirely dismissed it from his intentions. When a tangible prospect of a performance came from Liszt at Weimar in May, 1851, he immediately began to expand his legend, and wrote out the text of an antecedent drama, *Der Junge Siegfried.*

By August, 1851, his imagination was aflame. He must have been obsessed with a new sense of power, for the gambler, confident of a trump hand against appalling odds, doubled his stakes. He announced two more dramas to procede these two: *Der Raub des Rheingoldes,* and *Die Walküre.* With this decision he left Liszt behind, for neither Weimar nor any theatre nor performing company in Europe could have undertaken such a thing. The German public, barely abreast of *Tannhäuser,* could hardly be counted on to attend performances on "three days and a previous evening." Of the fortune

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it would cost, Wagner had nothing more definite than the promise of an annuity from Frau Julie Ritter, which soon came to nothing. It has often been said that Wagner always had his two feet upon the ground, wherever his head might be. It is true that he kept working like a beaver, negotiating with his publishers, inciting his friends to his cause, seizing chances to earn (or borrow) money or spread his name, all presumably in the interest of a happy delivery of the new cycle. That the *Ring* was practicable, down to the last detail, time has proved. That it would ever achieve performance in some visionary "theatre on the Rhine," for invited friends, must have been gravely doubted by everyone, including the composer, when the "Communication to my Friends" was published.

It was the ultra-egoist's magnificent assumption of his divine destiny and his power to subdue the world. But there is a still more courageous act of assurance involved—the assurance of this exile buried in musically provincial Zurich that he can pick up the threads of composition once more—indeed find new speech to cope with his huge panorama of gods in conflict. One looks in vain through his letters for a genuine doubt of his ability to fulfill the unprecedented self-set task (Typical is this passage from an undated letter to Uhlig: "So I have laid in Music paper and a Dresden pen; whether I can still compose, God knows! Perhaps I shall get into the way of it again, however.")

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As Wagner came to the point of writing out the texts for his tetralogy, one would look for some hint of musical coördination—the more so in that he approached his versification with solemnity, took intense pains with it.* But if he entertained music of precise contour during his long planning of the *Ring,* he was marvelously secretive about it. In his many letters to Uhlig and Liszt describing step by step the progress of his poems, there are no direct hints of a musical plan. Quite exceptional is his remark to Liszt on August 16, 1850: "For literary work I have no longer any inclination—I feel enthusiasm for the work of art itself; the music of my *Siegfried* vibrates through all my nerves; it all depends upon a favorable mood." A musical Siegfried is crying for utterance in the heart of a musician who has relegated himself to endless word-expression. It is a cry of impatience—not of a *fait accompli.*

There is a more specific instance. In the summer of 1852, a neighbor of Wagner, while he was at work upon the *Ring* poem, was a certain Hermann Rollet, who considered himself a poet. He persuaded Wagner to show him his latest verses, and was struck by this line from the first act of *Die Walküre—Winterstürme wichen dem Wonnemond.* "He declared that he must hear the melody for *that* at once; then Wagner tore a page from his pocket-book, drew five parallel lines on it, jotted down the melody and text (which open Siegmund's love song) almost exactly as they stand today." Of this strange tale it may at least be noted that the theme of the love song is not a *motiv* proper; that it attains beauty and richness only in its

*More than two hours a day on his task would leave him nervously exhausted.

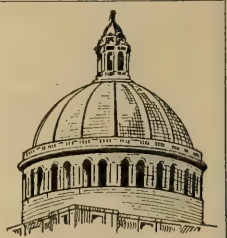
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subsequent amplification. It is as episodic as the Good Friday Spell in *Parsifal,* written long before the drama itself. Wagner wrote to Liszt on June 16 of the same summer, telling him of the nearing completion of the poem: "The music will reel itself off quite easily, for it will merely be the carrying out of something ready." That this is no more than an expression of intention by one who has exuberant confidence in his long dormant musical powers, is confirmed by a later letter to Liszt after the printing of the *Ring* poem: "Never was I so at one with myself about musical treatment as I am now, regarding this poem. I lack but the needful vitalizing, to arrive at that indispensable serenity of spirit out of which the motives shall well forth gladly of themselves." This is an airing of his pet theory that music must be "vitalized" by poetry; but there is no reason not to take the explicit statement at its face value.

Wagner began the writing of his poems, characteristically in the spring—the first of April, 1852. The drafting of *Das Rheingold* and *Die Walküre,* and the versification of the latter, took three months of continuous application. The versification of *Das Rheingold* begun in mid-September, was much retarded by a spell of nervous headaches; the recasting of the two Siegfried dramas to fit the new scheme took him into December. There followed almost a year of what W. A. Ellis calls "gestation," before Wagner actually began to compose *Das Rheingold.* To what extent did the now printed verses during these months "fertilize" motives, coloring, mood harmonies to come?

It is of course hard to believe that the detail of versification (later retained virtually intact) was not conditioned by some inner



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musical concept. Yet if there was any considerable musical awakening more than six weeks previous to November 1, 1853, when he sat down to his work, then it was an inner process which remained, and will remain, his secret. Of course the real wonder lies in the magnitude of the task. It was no ready case for plenary inspiration, where a sparkling invention or a lyric flight might fit readily and easily into a set classical form. Four colossal dramas must be sensed in some sort as a musical unit—projected in a style as grand, as unprecedented, as the subject itself. It was a matter indeed for "gestation," for a gathering and shaping of forces such as is disclosed in the smithy of Beethoven's sketch books. But Wagner left no such tentative sketches. His first written notation was an outline, the ultimate profile, of which only the detail of instrumentation was left to be filled in. The inscribing hand could not keep pace with the outpouring flood of musical speech.

The remarks of Wagner, gleaned here and there from the usual massive correspondence about the project in general during the nine months of "gestation," invariably indicate that he must have taken up his staved sheets with the great bulk of his music *ahead* of him, and reliant almost wholly upon his bare creative powers. These remarks are here quoted: On March 4, he wrote to Liszt: "Write me what you think of my poem; in the summer I shall read it to you; if all goes well, there will be some musical sketches all ready; only I can do nothing worth counting before the middle of May." Again on April 13: "As soon as I can set everything else aside to plunge head over ears in the well-spring of music again, the thing shall *sound* so that people shall hear what they now can not see. I shall

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have much to talk over with you about my practical plans for the eventual performance." To Wesendonck in June: "My first object is to recuperate thoroughly, so that—after a five-year pause in music writing—I may regain the needful youthfulness to set about my new gigantic task with zest and good cheer." And again to Wesendonck in July, just before seeking a cure at St. Moritz: "The cure once happily over, then on to Italy. Ruled paper for sketches is all in readiness, and ere the end of this year I fancy the composition of *Rheingold* will be completely drafted." He gives a more definite indication to Louis Schindelmeisser on August 13, shortly before his departure for Italy: "The musical setting is necessarily my secret.* Only come and see me soon, and I will read it to you, sing what is already done, and talk to you about it." Even here, Wagner may be only promising.

Wagner also sees to it that his mood and personal surroundings are favorable for the *accouchement.* A state of well-being, a "joyous ease" was essential to what he called "the necessary, luxurious art-mood." His study must be a luxurious retreat. The weather must be fine, preferably spring; a gray or oppressive day will stifle the musical flow. He apprehends with positive alarm the ailments which might bring physical discomfort—indigestion and erysipelas, either

*It is indeed possible that Wagner, who, with all his volubility, could be close-mouthed on occasion, was keeping his counsel, so that the first impression upon his friends might be full-rounded and the more sensational.

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of which will scatter his musical thoughts and leave him "staring helplessly for hours at a blank page." Against these terrors he elaborately takes cures and diets which are of doubtful assistance. Yet, given the favorable conditions, the absence of disharmony, and Wagner could count upon his muse.

In his autobiography Wagner relates how, a few weeks before he took up the actual work of notation, he went to Italy, seeking favorable surroundings. One day, at Spezia, he threw himself on a couch, exhausted, after a long walk (insomnia had lately been haunting him; he faced his task in a mood of blank despair):

"I fell into a kind of somnolent state, in which I suddenly felt as though I were sinking in swiftly flowing water. The rushing sound formed itself in my brain into a musical sound, the chord of E-flat major, which continually re-echoed in broken forms; these broken chords seemed to be melodic passages of increasing motion, yet the pure triad of E-flat major never changed, but seemed by its continuance to impart infinite significance to the element in which I was sinking. I awoke in sudden terror from my doze, feeling as though the waves were rushing high above my head. I at once recognized that the orchestral overture to the *Rheingold*, which must long have lain latent within me, though it has been unable to find definite form, had at last been revealed to me."

It is significant that this chord, occurring to him at the last moment, so to speak, is the basis not only of the whole Rhine scene,

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but a dozen important motives (the "Rhine maidens," the "gold," the "sword," "thunder," the "rainbow," the "ride,"* Brünnhilde's "sleep," etc.) are to develop from it. Before this inspiration, it would seem that the composer could hardly have had a very definite musical idea, at least of "The Rhinegold."

Now, at last, abundant music was crying to be written, and Wagner hastened back to Zurich. He was ready to begin, and a projected meeting with Liszt and a party of friends at Basle (October 6), which once he would have looked upon with delight, now seemed an obstacle to the creative urge. Nevertheless, he expanded with delight as everyone fêted him, played his music, and induced him to read aloud from his *Siegfried,* to the particular rapture of the ladies. He was even prevailed upon to give them "a tiny foretaste of the music of *Rheingold.*" Pohl identified it as "Mime's song, Alberich's spell, and a few other motives, but that was all." Wagner, always refreshed and stimulated by friendly adulation, was apparently not averse to putting off his *Rheingold* a few days more while he followed Liszt and others of the party to Paris (October 9), there to read the remainder of the *Nibelungen* poem. Liszt at Basle had moved him by playing Beethoven's *Hammerklavier* Sonata; in Paris he eagerly listened to performances of the quartets

*However, this *motiv* exists in an early sketch.

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in E-flat and C-sharp minor. As with his earlier experiences of the Ninth Symphony, Wagner still found the later Beethoven a source of inspiration, a priming of his creative nature.

"Tired out, restless, and exceedingly unstrung," he writes in *Mein Leben*, "I left Paris with Minna towards the end of October, without in the least understanding why I had spent so much money there. Hoping to counterbalance this by pushing my operas in Germany, I calmly retired to the seclusion of my Zurich lodgings, fully decided not to leave them again until some part at least of my *Nibelungen* dramas were set to music.

"In the beginning of November, I started this long postponed work. For five and a half years (since the end of March, 1848) I had held aloof from all musical composition, and as I very soon found myself in the right mood for composing, this return to my work can best be compared to a reincarnation of my soul after it had been wandering in other spheres.

"As far as the technique was concerned, I soon found myself in difficulty when I started to write down the orchestral overture, conceived in Spezia in a kind of half-dream, in my usual way of sketching it out on two lines. I was compelled to resort to the complete score-formula; this tempted me to try a new way of sketching, which was a very hasty and superficial one, from which I immediately wrote out the complete score. This process often led to difficulties, as the slightest interruption in my work made me lose the thread of rough draft, and I had to start from the beginning before I could recall it to my memory."

Here is an account of the composer at work on his *Rheingold,* in the very act of creation:

"In his study he had arranged a pair of writing-desks—not for himself and a 'ghost'—but the one for sitting down to pen-and-ink work, fair-copying, correspondence and so on, the other for standing up at, to compose with the lead pencil and ruled lines; whilst the famous large divan lay ready for a moment's rest, or quest of some fresh motive. 'In the lap of this luxury I deposit myself of a forenoon, and work; a morning without work is a day in hell.' His *modus operandi* will partly explain the need for that high desk. Standing, not only could he feel himself more in the position of a

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conductor controlling his orchestra, and more easily realise the gestures that would to some extent affect the sounds emitted by his acting characters—'So abominably practical have I now become, that the moment of representation always darts into my mind at once' (March '54)—but it left him free to pace his study, as was his wont, while mentally working out a scene or passage. When occasion arose, these perambulations were extended to the adjoining room (you will remember the doorless doorways), where stood the pianoforte, to try the concrete effect of some phrase or chord."

And here is Wagner at the miraculous moment of putting a character into music (His own words are quoted): "Let the dramatic composer look squarely in the face of the one character, for instance, with which he is the most concerned this very day . . . then let him set it in a twilight where he can see but the glance of its eye; if that speak to him, the shape itself maybe will now begin to move, and that perhaps will scare him—but he must not mind; at last its lips will part, and a ghostly voice breathe something so real, so altogether seizable, and yet so never-heard—that it wakes him from his dream. Everything has vanished; but in his mental ear it still rings on: he has had an 'inspiration,' and it is a so-called musical 'motive.' God knows if others have also heard the same, or something similar before. . . . It is his motive, quite legally delivered to and settled on him by that eerie shape in that moment of strange detachment."

He paused to write a new ending for a performance of Gluck's Overture to "Iphigenia in Aulis," but was able nevertheless to jot down a pencil sketch of the opera on loose sheets, and to complete



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the instrumentation, in rough draft, by May 28, 1854. "Instead of writing out the score of *Rheingold*," he says, "I began the composition of *Die Walküre*. Towards the end of July, I had finished the first scene." Despite interruptions, the first act of *Die Walküre* was completed in August, and a fair copy of *Das Rheingold* ready by September 26. The irksome delays of copying were mitigated by his delight in an "indestructible" gold pen Mathilde Wesendonck had given him. While resuming his work upon *Die Walküre*, the voracious Wagner became absorbed in Schopenhauer, the more so as he found in his own Wotan a confirmation of these doctrines. He also became enamoured of the subject of *Tristan und Isolde*, which his young friend Karl Ritter lay before him. *Parsifal* was also in his mind, and he thought of introducing him "in his quest of the Holy Grail, visiting Tristan upon his deathbed." He negotiated for the first performance of *Tannhäuser* in Berlin, organized a string quartet at Zurich, and drilled them through his favorite work in that form—Beethoven's quartet in C-sharp minor. To the recital of these activities he adds: "When I say that I completed the whole of the sketch of *Die Walküre* by the 30th of December of that year, it will suffice to prove my strenuous and active life at that time, as well as to show that I did not allow any outside distraction to disturb my rigorous plan of work."

In January he began upon the instrumentation of *Die Walküre*, interrupting himself to revise his early "Faust" Overture, and to accept a proposal to conduct the Philharmonic Society in London for four months. The need of money, the chance for a foothold in a new capital, the experience of a good orchestra, these may have been the combined reasons for such a hampering undertaking. He conducted his concerts, met many people, including Queen Victoria and her consort, made friends—and enemies, was oppressed by the London fogs, and at length gazed ruefully upon his *Walküre*, which had hardly progressed at all. "I was hindered in this principally by the circumstance that the sketches from which I had to work on the

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instrumentation had been written down without considering the extent to which a prolonged interruption of my working humour might affect the coherence of the sketch. How often did I sit before those pencilled pages as if they had been unfamiliar hieroglyphics which I was incapable of deciphering! In absolute despair I plunged into Dante, making for the first time a serious effort to read him. The Inferno, indeed, became a never-to-be-forgotten reality in that London atmosphere."

And he wrote to Liszt:

"Let me finish my *Nibelungen;* that is all I desire. If my noble contemporaries will not help me to that, they may go to the devil, with all their honor and glory. Through London I have got into awful arrears with my work; only yesterday was I able to finish the instrumentation of the first act of *Walküre*. Body and soul are weighed down as by a load of lead. My chief wish for this year—to begin *Junge Siegfried* at once after my return to Seeligsburg, I shall have to give up, for it is very unlikely that I shall get beyond the second act of *Die Walküre* here. As I am constituted, I require a soft, clinging element around me, in order to feel gladly inclined for work. This eternal need of self-condensation for the purpose of self-defence fills me with obstinacy and contempt, but not with the love of expansion and production."

The tactful Liszt bides his time, and greets Wagner's return in July to the quiet of Seelisburg, near Lucerne, with one of his inspiriting letters, ending thus:

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But Wagner suffered again from illness, which scattered his productive powers as usual and left him in despond. He promised to complete and send his friend the first two acts by the first of October—and he was as good as his word. He consigned his precious score to the mails with qualms and wrote this note:

"One word, dearest Franz, to say that my score has safely arrived! I am anxious.

Your
R."

And Liszt answered (October 12, 1855):

"Your *Valkyrie* has arrived, and I should like to reply to you by your *Lohengrin* chorus, sung by 1,000 voices, and repeated a thousandfold: 'A wonder! a wonder!' Dearest Richard, you are truly a divine being and it is my joy to feel after you, and to follow you. More by word of mouth about your splendid, tremendous work, which I am reading 'in great inner excitement,' to the horn rhythm, page 40, in D" (the rhythm of Hunding's *motiv* is here quoted).

The Princess Carolyn Wittgenstein adds a rapturous letter in which she says that the duet between Siegmund and Sieglinde has made her "shed many tears." On finishing the third act, Wagner immediately dispatched it to Liszt, saying: "I am extremely eager

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to know how the last act will affect you; for beside you, I have no one to whom it would be worth while to show it. It has turned out well—is probably the best I have so far written. A terrific storm—of elements and of hearts—which gradually calms down to Brünnhilde's magic sleep."

Wagner completed a fair copy of *Die Walküre** in April, 1856. In September he was deep in *Siegfried*. It was in the summer of 1857 that he regretfully left Siegfried asleep on his grassy bank, and put the whole project in abeyance, to yield to the compelling urge of *Tristan*. J. N. B.

*"Die Walküre" was performed for the first time at Munich, August 26, 1870. The composer opposed this performance, for he considered that the cycle should be presented for the first time intact. It was so presented at Bayreuth, August 14, 1876.

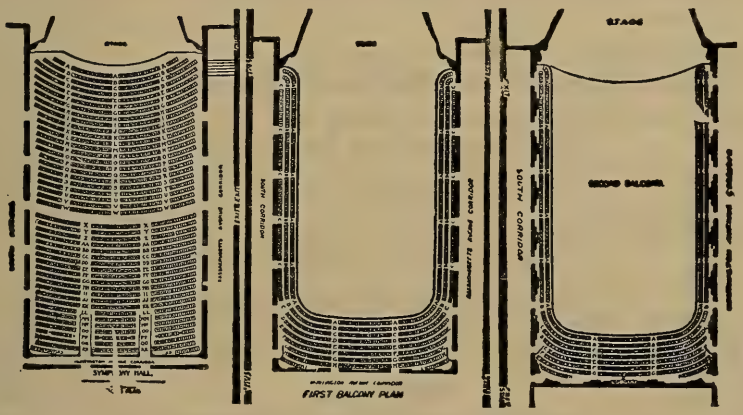
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Then the orchestra, in the little scherzo—
The Flight of the Bumble-Bee, by Rimsky-Korsakov.

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Twelfth Programme

FRIDAY AFTERNOON, JANUARY 12, at 2.30 o'clock

SATURDAY EVENING, JANUARY 13, at 8.15 o'clock

ARNOLD SCHÖNBERG Conducting

Bach . . .	Prelude and Fugue in F-flat for Organ (Arranged for Orchestra by Schönberg)
Schönberg . .	"Verklärte Nacht" ("Radiant Night") String Sextet, Op. 4, Arranged for String Orchestra
Schönberg . .	"Pelleas und Melisande," Symphonic Poem, Op. 5

There will be an intermission after "Verklärte Nacht"

A lecture on this programme will be given on Thursday, January 11, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

Tuesday Afternoon, January 23, at 3.00

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Season tickets for the remainder of the Beethoven Cycle may still be purchased at a proportionate cost. At the four concerts (on Tuesday afternoons, January 23, February 13, March 27 and April 17) Dr. Koussevitzky will conduct the Fourth, Fifth, Sixth, Seventh, Eighth Symphonies, and the Ninth, with chorus and soloists; likewise the incidental music to Goethe's "Egmont," the overtures to "Prometheus" and "Coriolanus," and the Triple Concerto. There are probably many who, if it were called to their attention, would take advantage of this rare opportunity to hear the greater works of Beethoven.

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Dr. SERGE KOUSSEVITZKY, Conductor



. . PROGRAMME . .

Wagner . . Prelude to "Die Meistersinger von Nürnberg"
Elgar Concerto for Violin and Orchestra

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SUNDAY AFTERNOON, JANUARY 7, 1934

AT 3.30

Sixty-eighth Concert in Aid of the Orchestra's

PENSION FUND

BY THE

Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, Conductor

. . PROGRAMME . .

Wagner . Prelude to "Die Meistersinger von Nürnberg"

Elgar Concerto for Violin and Orchestra in B minor, Op. 61

I. Allegro.
II. Andante.
III. Allegro molto.

Brahms Three Hungarian Dances

Ravel "Bolero"

Soloist

JASCHA HEIFETZ

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Bach's Mass in B minor will be performed at a PENSION FUND Concert in Symphony Hall, Sunday, March 18

(OVER)

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Programme

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The continued indisposition of Mr. Schönberg will make it impossible for him to conduct. The programme will be as follows:

Bach . . . Prelude and Fugue in F-flat for Organ (Arranged for Orchestra by Schönberg)

Schönberg . "Verklärte Nacht" ("Radiant Night"), String Sextet, Op. 4, Arranged for String Orchestra

Brahms Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

In Mr. Schönberg's absence, Mr. Burgin will conduct his two scores. Dr. Koussevitzky will conduct the Symphony of Brahms.

Twelfth Programme

FRIDAY AFTERNOON, JANUARY 12, at 2.30 o'clock

SATURDAY EVENING, JANUARY 13, at 8.15 o'clock

ARNOLD SCHÖNBERG Conducting

Bach . . . Prelude and Fugue in E-flat for Organ (Arranged for Orchestra by Schönberg)

Schönberg . . "Verklärte Nacht" ("Radiant Night") String Sextet, Op. 4, Arranged for String Orchestra

Schönberg . . "Pelleas und Melisande," Symphonic Poem, Op. 5
(First performance in Boston)

There will be an intermission after "Verklärte Nacht"

FOR ANNUAL REPORT AND APPEAL SEE PAGES 556, 557, 558, 559

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Prelude and Fugue in E-flat major for Organ,* arranged for Orchestra by Arnold Schönberg . Johann Sebastian Bach

(Bach born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750. Schönberg born at Vienna, September 13, 1874; now living in Brookline, Mass.)

This Prelude is at the beginning of the third instalment of Bach's "Clavierübung," an instalment consisting of compositions for the organ. The Fugue is at the end of the book. There has been a dispute over the question whether the Prelude was joined by Bach to the Fugue for performance, Friedrich Konrad Griepenkerl (1782–1849) was the first to unite them in the edition of Bach's works published by him and F. August Roitsch (1805–1889). Griepenkerl said that he did this following the opinion of Johann Nikolaus Forkel, which was formed from sayings of Bach's sons. Pirro, in his book on Bach's organ music, calls attention to the fact that if the Prelude is more pompous than the Fugue, the character of the fugued voices is the same in both; "furthermore, the five-voice polyphony in each indicates evident unity of composition." The Fugue in three parts differently rhythmed shows the influence of Dietrich Buxtehude, the great organist and composer for the organ at Lubeck. Bach in 1705 went from Arnstadt to Lubeck to hear him and learn from him. The old statement that Bach went on foot is doubted, for the journey was one of 300 miles and Bach had leave of absence for only one month. He left Arnstadt in October and was back by the end of January, 1706.

Sir Hubert Parry thinks the "unusually harmonic and melodious" Prelude—the details of the texture are by no means so characteristic as is usual in Bach's organ works—was written under Italian influence, "and contains many traces of the Italian concerto type in passages which suggest alternations of *tutti* and *soli*"; but with all due respect to Sir Hubert, the influence of Buxtehude is more strongly marked, as all organists who are familiar with his works will cheerfully admit.

* * *

The Fugue, in three sections, is known in England and the United States as the "St. Anne's Fugue," from the resemblance of the subject to the first phrase of the church tune known as "St. Anne's." This tune has a new continuation to a fragment of an older melody. Major G. A. Crawford, in his article, "St. Anne's Tune" (Grove's Dictionary, second edition), mentions a motet by Palestrina (published in 1569) which leads off in the first treble with a phrase—*"Tues Petrus"*—identical with the first phrase of St. Anne's and there the resemblance stops. The first strain of the tune has been traced by some to a French chanson of the sixteenth century. Henry Lawes had used the same strain in 1638 for the beginning of the tunes set by him to the 9th and 136th Psalms in Sandys's "Paraphrase."

St. Anne's tune, under that name, first appeared in "A Supplement to the New Version of the Psalms" (sixth edition, 1708). Dr. William Croft (1678–1727) is supposed to have been the musical editor of this edition, though his name is not mentioned in the book.

*Performed at these concerts February 28, 1930, March 28, 1930, and December 19, 1930.

The name of the tune is probably derived from that of the parish, St. Anne's, Westminster, of which church he was the organist. His contemporaries attributed the tune to him. There is still doubt about the authorship.*

* * *

Croft was organist of St. Anne's, Wardour Street, Soho, London, from 1700, when an organ was installed in the church. He resigned his position in January, 1711–12. (He was also an organist at the Chapel Royal, and in 1708 succeeded Dr. Blow as organist of Westminster Abbey. As master of the children and composer to the Chapel Royal, he wrote many of the anthems that give him an honorable position among English church composers.)

St. Anne's Church was built in 1686. The tower was added in 1802. The church was long celebrated for its musical services. From 1871 to 1886, Sir Joseph Barnby was the organist. He instituted there the annual performances of Bach's Passion Music according to John, with orchestral accompaniment.

When the church was new and fashionable, a pew was taken for Catherine Sedley, mistress of James II. He had given her a house in St. James's Square, in 1686. Lord Camelford, the bruiser, killed in a duel with Captain Best, is buried in the church; in the churchyard, which is now a recreation ground, William Hazlitt, who died in 1830, and Theodore, King of Corsica, are buried. "It is from a

*For a full discussion see the *Musical Times* for 1900 (p. 585), and Major Crawford's article referred to above.

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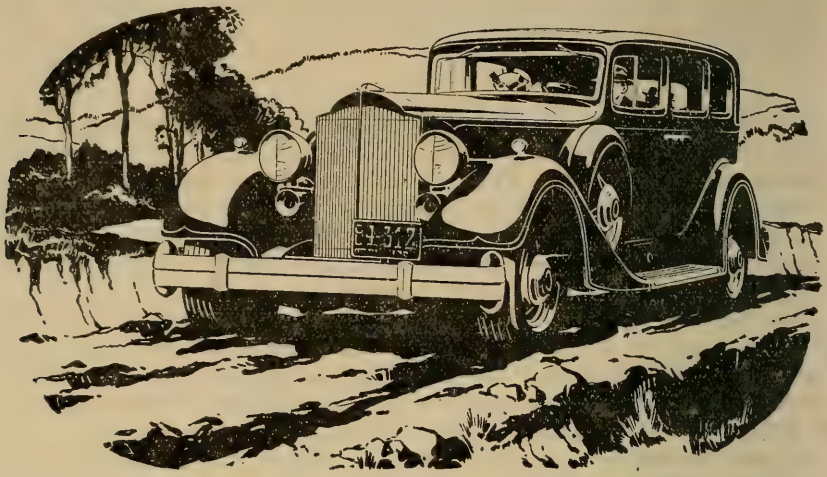
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collection of ballads hanging against the brick wall of the cemetery that Sir Joshua Reynolds bought one with a woodcut, from which he got an idea in chiaroscuro which he afterwards used in his picture of Lord Ligonier on horseback." Wardour Street, Soho, was frequented by Charles Lamb for the sake of the old bookshops; Lord Macaulay would pick up second-hand books, ballads, and broadsides, and Gladstone would look about for old-fashioned china.

Verklärte Nacht ("Radiant Night"), Op. 4 (String Sextet, arranged for String Orchestra) . . Arnold Schönberg

(Born at Vienna, September 13, 1874; now living in Brookline, Mass.)

In his twenty-fifth year, Schönberg wrote what has been accounted his first considerable and enduring work. *Verklärte Nacht* was composed in the space of three weeks, in September, 1899, when Schönberg was staying at Payerbach with Zemlinsky, the only master to whom the self-made artist ever turned. Richard Dehmel's poem invited large treatment, more particularly from a young man saturated with Wagnerian emotionalism. But Schönberg had as yet attempted nothing larger than chamber music, and he saw fit at this time to express himself through the voices of six stringed instruments.

"As might be expected," writes Wellesz, "the setting of a programme to music, and especially in a youthful work full of the zest

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of life, has made the music of *Verklärte Nacht* something unusually dramatic; so much so that one could wish in many places for greater fulness and strength of tone. Hence, when this work is played in large halls, it is a good idea to increase the number of performers. This certainly reduces the intimate effect of certain passages, but on the other hand it gives to the whole a far greater intensity, bringing out more clearly the flight and *élan* of the composition." For the purposes of orchestral performance, the composer has added a double-bass part, and made some modifications of tonal balance. The music has been so played by many orchestras. It was performed at these concerts November 25, 1921, Pierre Monteux, conductor. *Verklärte Nacht* as chamber music was first made known to Boston by the Kneisel Quartet, March 16, 1915.

An excerpt from Richard Dehmel's poem, *Weib und die Welt,* is quoted in the score. The fragment was thus paraphrased by Mr. Krehbiel:

"Two mortals walk through a cold, barren grove. The moon sails over the tall oaks, which send their scrawny branches up through the unclouded moonlight. A woman speaks. She confesses a sin to the man at her side: she is with child, and he is not its father. She had lost belief in happiness, and, longing for life's fulness, for motherhood and mother's duty, she had surrendered herself, shuddering, to the embraces of a man she knew not. She had thought herself blessed, but now life had avenged itself upon her by giving her the love of him she walked with. She staggers onward, gazing with lack-lustre eye at the moon which follows her. A man speaks. Let her not burden her soul with thoughts of guilt. See, the moon's sheen enwraps the universe. Together they are driving over chill waters, but a flame from

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each warms the other. It, too, will transfigure the little stranger, and she will bear the child to him. For she has inspired the brilliant glow within him and made him, too. a child. They sink into each other's arms. Their breaths meet in kisses in the air. Two mortals wander through the wondrous moonlight."

The following description of the score is a condensation of the analysis of Wellesz:

"The structure of *Verklärte Nacht,* in accordance with the poem, is made up of five sections, in which the first, third, and fifth are of more epic nature and so portray the deep feelings of the people wandering about in the cold moonlit night. The second contains the passionate plaint of the woman, the fourth the sustained answer of the man, which shows much depth and warmth of understanding. The introductory theme, which established the atmosphere of the whole work, rises to the highest positions in the violins and finally comes to an end with a poignant chord. A tender thought now appears, which, however, is not further developed; and on a short, gradually increasing crescendo the passionate plaint of the woman begins, full of remorse.

Ich trag' ein Kind und nicht von dir.
Ich geh' in Sünde neben dir.
Ich hab' mich schwer an mir vergangen.

I carry a child which is not thine,
Sin-laden I go with thee;
I have done myself great wrong.

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"After a few tender violin passages and the softest of chords in the highest positions, with which this picture of moonlit night closes, the fourth section begins with the comforting reply of the man:

Das Kind, das du empfangen hast,
Sei deiner Seele keiner Last.

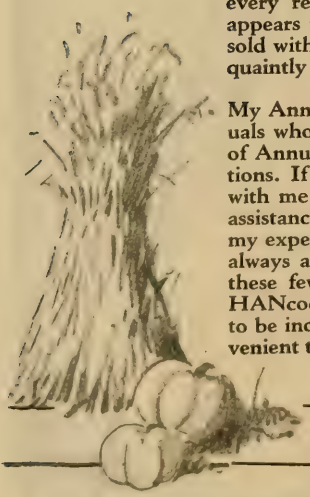
May the child thou hast be no burden on thy spirit.

"With a pathetic motive in the 'cellos, supported by full, clear harmonies, this section begins and proceeds to a magical picture which is intended to suggest the atmosphere:

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"After a considerable development, the tranquil grandeur of the recitative-like motive of the man dispells the restlessness, and there begins the final section of the work, which corresponds to the last section of the poem:

Er fasst sie um die starken Hüften,
Ihr Atem küsst sich in den Lüften,
Zwei Menschen gehn durch hohe, helle Nacht.

He seizes her boldly,
Their breath mingles in a caress,
And the two go forth into the bright night.

"Gradually the heights become clear and the thicket shining in the moonlight becomes visible. Now Nature is speaking; with the purest, subtlest touch the music now paints the picture of the thicket standing alone in the clear light. In a shimmering melody the happiness that the two people have found is reflected; then it dies away, and in the highest harmonics this tone-picture comes to an end." J. N. B.

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It was Edwin Evans who spoke of Arnold Schönberg, a few years ago, as among the "middle-aged moderns." There is the other sort of modern—Strauss is a good instance—who, dazzling adventurers in their young day, rough-hew and polish themselves into a style that suits them, and there abide comfortably for life, even while the younger world pass on to newer ways. Stravinsky, now a "middle-aged modern," and Schönberg, his senior by a decade, know no resting place, have had no inner promptings to "settle down." They were born and they remain intrepid pathfinders. Art to them is a perpetual quest, and the zest of its pursuit is in continual development. So we have the spectacle of certain young followers of Stravinsky who find themselves enmeshed in the limbo of a style which their master has long discarded. And around Schönberg there is a circle of disciples,* daring enough, who find themselves barely abreast of their "venerable" mentor.

Of course, as musical personalities, these two are nothing alike. It can only be said of each of them that his course has been marked by strong, even excessive, reactions—most notably from romantic profusion of means and form to a sometimes ascetic compactness of style, and a frequent resort to the economies of chamber groups. By being the first to conform to general world trends in this direction, they have been great leaders in the music of the last twenty

*Alban Berg is turning, and Anton von Webern has turned fifty!

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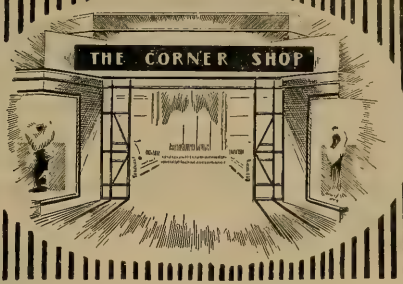
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years. As for the world's reception of these two, Schönberg is at a disadvantage in that his scores seem far more often to invite analysis than performance. With him there has always been a pound of discussion to an ounce of actual hearing. Behind endless disputation in reviews, magazines, and books, it is easy to discern the admirers, led by the apostles from his schools in Vienna and Berlin, who find his music inspiring, and ask for it a patient, intelligent hearing. Then there are those who, finding intellectual pastime but no æsthetic satisfaction in it, feel impelled to expound their dissatisfaction—often at great length.

* * *

Any narrative of Schönberg's life naturally reverts to an account of his works, and stylistic development. Behind the music, inherently adventurous, challenging, sensational, is a quiet, unassuming man who, with no wish in the world to start turmoils and scandals, has merely followed (and still follows) a compulsion in his artist's nature, with a certain intense and ruthless application. At the center of a coterie, of a growing movement, of endless printed matter ranging from scorn to idolatry, is merely a musician busily absorbed in his music, apparently little concerned with the ministrations and probings of world fame.

It was so even in the obscure youthful days. As a schoolboy without means, at the "Realschule" in Vienna, he learned the violin, played in chamber groups among his companions and composed for

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them, taught himself the 'cello, and without assistance wrote a string quartet. Leaving school before completing his term Schönberg pursued his music for several years without any supervision. At length he was enabled to lay his scores before Alexander von Zemlinsky, who took a great interest in the young man and became his one and only instructor in composition. He was drawn into a circle of young intelligentsia, who would gather at the Café *Griensteidl,* and talk glowingly of *Tristan.* Schönberg wrote some songs which, by their independent accompaniment, aroused a slight stir of resentment in their first audience. "And from that time," Schönberg remarked with a smile, years later, "the scandal has never ceased."

Verklärte Nacht, composed in the autumn of 1899, was an innovation in that the composer poured a subject of passion, of scope, of Wagnerian emotionalism into the confines of a string sextet. Egon Wellesz, upon whose authoritative book, "Arnold Schönberg," this narrative heavily leans, writes about *Verklärte Nacht*:

"People who hear this work nowadays will find many connections with Wagner, for at that time musicians were so much enthralled by the novelty of Wagner's personality that it was almost impossible for a composer to avoid certain progressions that are to be found in Wagner. At the time, however, when the work appeared, nobody noticed these connections, but they felt the harmony was too daring and they were confused by the part-writing, which today seems perfectly clear and logical. They held aloof from the problems of the programme idea, and were especially hostile to the attempt in the particular work; they heard nothing but entirely new sounds and combinations that were unlike anything in contemporary music."

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After an expansive subject for six players—a cyclic subject for a maximum force of singers and players—the *Gurre-Lieder*. It was Schönberg's major contribution to the post-Wagnerian urge for immensity, and rivalled the later requirements of the Eighth Symphony of Mahler (the obscure composer of twenty-six had not yet met Mahler at this time, but he was very much under the spell of the colossal symphonist). The chorus devolves into twenty parts, the orchestra is twice the usual size. The bulk of the music Schönberg turned forth with remarkable dispatch in the spring and summer of 1900.

The detail of instrumentation and the completion of the last song were held up by the necessity of earning a livelihood, which forced the aspiring young composer into the routine of orchestrating operettas. It entailed a sacrifice of lucrative time to take up this huge and dubious task, and it was not until 1911 that he wrote the end to the score, and rounded out the instrumentation. The first presentation in Vienna in 1913 was a popular success, at last drawing public attention upon Schönberg. Alas, the score by which the public came to accept him as a bold innovator but an obvious talent, was then in the dim past of Schönberg's orchestral thinking. Four years before he had written the Five Orchestral Pieces, and more recently the *Harmonielehre* and *Pierrot Lunaire!*

The ten years that encompassed the beginning and completion of the *Gurre-Lieder* also witnessed a profound reversal in the creative

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Boston, Mass., December 29, 1933.

To the Friends of the Boston Symphony Orchestra:

In June we made a special appeal to cover the remaining deficit for last year and the previous year, which at that time amounted to $51,603.20. Although this was a second appeal within a year, we were gratified by the response, which yielded $20,702.58. To this was added the unrestricted bequest of $20,000 from Judge Frederick P. Cabot. This reduced the deficit for the two years to $10,900.62. This result leads us to believe that support will be forthcoming when the needs of the orchestra are known.

The estimated operating deficit for the season of 1933–34 is	$123,154.64
Less estimated income from Endowment Fund	14,000.00
Estimated deficit for the season of 1933–34	$109,154.64
Plus previous deficits	10,900.62
Amount necessary to be raised by subscriptions	$120,055.26

The orchestra must, therefore, raise this year $120,055.26. This sum must come from gifts, additional income from concerts or further reduction of expense. While it is impossible to make an accurate comparison of the expenses of various orchestras, a general discussion has shown that our expenses compare most favorably with those of New York and Philadelphia, and that after our reduction of all salaries by ten per cent, and their reduction of twenty per cent, the minimum salaries of all the orchestras are practically the same.

Expenses have been reduced as far as practical. Soloists and new music are held to a minimum. Decrease in revenue from sale of seats is greater than the increase in the estimated deficit, and for this year at least there is little chance of increasing the revenue.

The contributions last year to the support of the orchestra were $67,213.68. It is obvious, from the estimated deficit of $120,055.26 for the current season, that it is necessary to almost double the amount of contributions for this season. It is hoped that each contributor will keep this in mind, as well as the desirability of influencing others to become contributors.

We must, therefore, rely on generous public support. A material reduction of the size of the orchestra would change it from a first class to a second class organization, and the civic pride of Bostonians in this outstanding orchestra should stir them to avoid such a calamity.

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Comparative Statement for the years 1931,

RECEIPTS	1931	1932	1933
Gross Income from Concerts	$579,521.87x	$558,598.68x	$547,771.5
Symphony Hall Rents, etc.	98,532.75	88,695.46	73,478.1
Programmes	42,718.24	33,059.14	22,480.9
Sale of Bound Volumes	788.50	382.75	234.0
Interest on Bank Balances	3,406.02	1,388.34	839.3
Sundry Receipts	1,334.18	655.91	141.2
Victor Record Royalties	4,918.65	2,700.47	2,187.2
Operating Income	$731,220.21	$685,480.75	$647,132.6
Payments and previous deficits	869,031.22	795,128.61	761,252.0
Operating Deficit	$137,811.01	$109,647.86	$114,119.4
Income Endowment Fund and Interest	18,092.00	16,429.26	16,005.1
Net Loss	$119,719.01	$93,218.60	$98,114.3
Subscriptions to deficit fund Received from appeal of November, 1932		$46,511.10	
June 1933, appeal		20,702.58	
Unrestricted legacy from Judge Frederick P. Cabot		20,000.00	87,213.6
Total deficit at the beginning of the season 1933-1934			$10,900.6

x Includes returns from Pops Broadcasting

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1933, at the close of business July 31, 1933.

AYMENTS	1931	1932	1933
xpenses of Concerts, Rents, Travelling Expenses, Soloists, etc.	$190,103.50	$147,469.39	$145,711.25
ymphony Hall Maintenance	117,293.40	111,887.01	108,162.92
rogrammes	36,680.63	31,857.84	22,689.56
rchestra Salaries	461,914.57	457,610.45	417,572.36
ther Salaries	30,590.00	30,720.00	28,699.82
nsurance	1,718.25	1,711.58	1,562.55
lusic	13,114.25	4,789.39	3,850.49
undry Expense	17,616.62	9,082.95	8,769.68
	$869,031.22	$795,128.61	$737,018.90
eficit from previous years			24,233.11
			$761,252.01

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Schönberg. Yet before he said farewell to Mahlerian immensities, he composed one more work in this manner—*Pelleas und Melisande* (1902–3). For the first, and last time in his life he wrote a "symphonic poem"—full-sized and unabashed.

In the years which immediately followed, Schönberg met Mahler (who became his devoted propagandist), laid the foundations of his career as teacher—and wrote searchingly, with increasing boldness of style in smaller forms (songs, the First String Quartet, and the Chamber Symphony). He had won a certain esteem (or notoriety) by this time, and his works were performed, invariably with an attendant "scandal." It was at the first performance (Vienna, 1907) of the Quartet in D minor (by the Rosé Quartet, after forty rehearsals) that the composer had an altercation with an individual who blew on a latchkey. Shortly afterwards, when the Chamber Symphony was made entirely inaudible by shouts, whistles, and banging seats, he gave a second recital, open only to those who wanted to *hear* the music. When the Second Quartet in F-sharp minor (the one which was performed in America this season by the Pro Arte Quartet) was performed in 1907, there were "wild scenes. In the middle of a pause in the scherzo there was a burst of organized laughter. People whistled and hissed. Musicians of repute forgot themselves so far as to take part in this undignified behaviour, which was repeated in the third and fourth movements. Whereupon the *Ansorge Verein* stepped in and brought about a repetition of the quartet before specially invited guests."

Egon Wellesz, who was present at several of these disrupted performances, writes of the not unreasonable distress which the composer and his friends felt at the time: "I saw the disappointment of the composer and his circle of friends, which was quite small at first, but soon increased. They never could explain the fanatical antagonism of the critics and of a section of the audience towards Schönberg's music. They thought the seriousness and forceful expression of his music were sufficiently compelling at least to

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command respect, when on the contrary it met with ill-considered and malicious rejection. For how few there are that are capable of recognising the essential nature of a new phenomenon; how few that really know of its significance, or have a sure feeling for the true measure of a composition beyond the elementary problems of harmony and counterpoint; how few know when the driving power of a motive is at an end, when the melodic line should rise and when it should fall, and can feel where contrast is necessary in order to preserve the relative proportion of the whole!"

In this transitional period, Schönberg for a while diverted his energies into painting in the form both of portraits and "color visions." They have been called the expression of a forceful will-power newly directed, of an "exuberant fancy." As we reach the point where the composer is to break completely with the conventions of tonality, it will be interesting to quote from an *apologia* which he wrote for the programme of a concert at which a portion of his *Gurre-Lieder* and his *George Lieder* and *Klavierstücke* Op. 11 (then just composed) were played.

"In the *George Lieder* I have succeeded for the first time in approaching an ideal of expression and form that had hovered before me for some years. Hitherto I had not sufficient strength and sureness to realise that ideal. Now, however, that I have definitely started on my journey, I may confess to having broken off the bonds of a bygone æsthetic; and if I am striving towards a goal that seems to me to be certain, nevertheless I already feel the



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opposition that I shall have to overcome. I feel also with what heat even those of the feeblest temperament will reject my works, and I suspect that even those who have hitherto believed in me will not be willing to perceive the necessity of this development. Therefore it seems to me opportune to show, through the performance of the *Gurre-Lieder*, which found no friends eight years ago, but which today have many, that it is not lack of invention or of technical skill, nor of the knowledge of the other demands of contemporary æsthetics, that has urged me in this direction, but that I am following an inner compulsion that is stronger than education, and am obeying a law that is natural to me, and therefore stronger than my artistic training."

The climax of Schönberg riots seems to have come with a concert (again in Vienna, 1913), where music of the pupils Anton von Webern and Alban Berg stood with his own. When Schönberg, who was conducting, had the request made that the *Kindertotenlieder* of Mahler might be received with the "fitting quiet and respect due the composer," things began to happen in earnest: "As a result of this appeal," writes Wellesz, "several people apparently felt offended and scenes followed which I will not attempt to describe. The performance ended in a wild struggle in which blows were exchanged. It found its echo in the law courts, where a well-known operetta-composer, called as a witness, said, 'Well, I laughed myself, and why shouldn't one laugh at what is obviously funny?' And another, a practising doctor, declared that the effect of the music was 'for a certain section of the public, so nerve-racking, and therefore so

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harmful for the nervous system, that many who were present already showed obvious signs of severe attacks of neurosis.' "

As a rule, performances of Schönberg's music in other countries were received without the violence that had become almost the rule in Austria and Germany, where militant factions felt called upon to defend the chastity of German musical tradition. *Pierrot Lunaire*, composed in 1912, achieved a certain success as a sensational curiosity in various cities. Many will remember the bewilderment which the *Five Orchestral Pieces* caused when performed at these concerts in 1914. When these were played in Paris, as recently as 1923, André Cœuroy reported that "Florent Schmitt lost his voice and his eyeglasses in defending the composer from the boos and hisses." And he heard a young and "advanced" composer say: "I am satisfied that after *Pierrot Lunaire* one has no need to go and hear anything else to have one's ears cleaned—but after this, the only thing to do is to fly to hear no matter what by Puccini or Thomas, just as one would drink a glass of tepid water after a dose of angostura." Such scenes, according to Wellesz, "made Schönberg more reserved and more aloof from the world than ever, and it was only with the utmost difficulty that one could persuade him to allow his works to be performed."

* * *

It was in the finale of the Second String Quartet that Schönberg severed the very last connecting thread with "tonality." It has been

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often enough pointed out how this composer has firmly built upon the tradition of Bach, Beethoven and Wagner, how he has evolved with an almost fatal logic from the ripe, chromatic style of *Tristan* by a progressive alteration of chords and intervals to the very goal post of chromaticism—the unpivoted scale of twelve equal tones. One may sympathize with Schönberg for repeatedly disclaiming the label "atonal." It is far too easy to dismiss with a single dimly comprehended word a music which the speaker may not even have troubled himself to hear. "Atonality," being a mere negation, tells but a small part of the story. Having dispensed with tonality as conventionally constituted, the composer is put to it to find a tonal basis and orientation of his own for each new work. This Schönberg does very definitely indeed. Hugo Leichtentritt has written: "To me 'atonality' seems a convenient subterfuge for chaos and nonsense. Music as an art can dispense with tonality as little as architecture can disregard the straight line, the perpendicular, the center of gravity. 'Atonality' is only tonality in disguise, in a new and surprising variation which we must learn to understand and to interpret properly."*

Alfredo Casella speaks of the same subject:

"What this term ('atonality') connotes even professors in our venerable conservatories are only beginning to learn, and I need waste no time explaining it here. There is, however, one outstanding feature which gives a definitive character to this atonality of Schönberg. He was not only the first to explore the mysterious regions of tonal negation, but was able—which is more im-

*The writer analyzed the piano pieces, Op. 19, extracting a definite key, much altered, from each movement (*Modern Music*, May, 1928).

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portant—to create with his new means a language sonorous and perfect in itself and marvelously plastic to the poetic demands of its author."

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Schönberg's creative activity was interrupted by the war, and withdrawing in 1918 to Mödling, near Vienna, he gave increased time and attention to his circle of pupils. They had long included such talents as Anton von Webern and Alban Berg, and to these were added, at different times in Vienna and Berlin, Egon Wellesz, Erwin Stein, Heinrich Jalowetz, Adolph Weiss. "The Association for Private Musical Performances" was founded, that various new music might be studied in rehearsal and performance. The classics were closely contemplated. Schönberg, according to the unfailing account of his pupils, is a clear thinker and clarifier. He never imposes his artistic personality, but with quick insight perceives what is genuine and what is cumbering convention in their work. Adolph Weiss makes this report from the Berlin State Academy Master Class: "The conflict of opinions was often spirited, at times even personal, but most instructive. Frankness and honesty in fearless expression remain the heritage of Schönberg to his disciples."

* * *



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In the last ten years, Schönberg's music has survived the probing stage, the dissolution of the last remnants of the old order, and formed a clear and orderly cosmos within the field of infinite possibility which he opened up with the twelve-tone scale. A bare outline of the method may be prefaced by a monitory sentence of Erwin Stein with which this disciple opens an article on the technical Schönberg: "It is really dangerous to discuss Schönberg's technic of composition; attention is too easily diverted thereby from the main thing, from the living resounding music."

Proceeding from the twelve-tone scale as a point of departure, the usual major and minor modes being excluded, the composer is forced to some alternative of selection. Schönberg chooses a sequence or series of notes, for a specified composition. They may have any intervals, are not necessarily built upon thirds (the conventional harmonic system). This series, with its characteristic intervallic profile, recurs through each movement. The tones may be stated horizontally (*i.e.,* as a melody), or vertically (played simultaneously as a chord, or "tone cluster"). The series in its melodic shape may undergo three metamorphoses: it may be inverted, it may be stated in reverse order (*motus cancrizans* or crab), or again the crab itself may be inverted. Add to this that the series can be transposed to any part of the scale, can be elongated, contracted, amplified or elided, and possibilities for endless variation are opened up. These practices are traceable to the early contrapuntal writers, although the more involved devices, such as the crab, were used far more sparingly. About counterpoint, Schönberg is said to be strict. About harmony he gives great latitude, going so far as to say that it is possible for harmonies to be determined entirely by the motion of the voices in contrapuntal manipulation.

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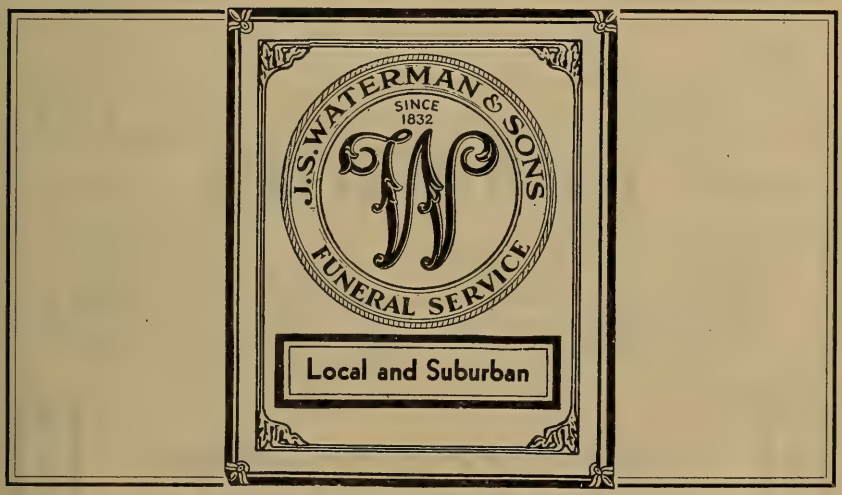
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The method opens up the scores for elaborate analysis; by its complexity, it is hardly possible to be caught by the untutored listener, to whom a "crab" might be as recognizable as the Lord's Prayer, spoken backwards. There is the further barrier from easy comprehension in the avoidance of that basic principle of all music in the past—simple reiteration. This music is all point and terseness. It has been called "the telegraphic style of the soul." The essential quality of the music over and above its structural means is a question hardly yet decided, judging from the complete divergence of opinion to be met on every hand. A just estimate is scarcely to be looked for among the open skeptics, or the avowed apostles, but rather in the writings of a moderate musician like César Saerchinger: "As a great analyst, a great laboratory worker in music, Schönberg must stand. As a composer he has not only added a colossal footnote to the past phase of romanticism, but has opened up new paths upon which others are already advancing. For them there is no turning back. If Schönberg has done anything, he has done this: he has destroyed the mawkish romanticism and the tepid impressionism of the last century with the acid of his intellect. The mediocrities of tomorrow must at least spare us the agonies of yesterday's *clichés*."

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(Schönberg collaborated in an edition of the works of Mathias Georg Monn and Johann Christopher Monn, pre-classical Viennese composers. He has lately transcribed a clavier concerto of M. G. Monn for Violoncello and Orchestra, and has also recently arranged a Concerto Grosso of Handel in B-flat major for string orchestra with solo string quartet.)

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Pelleas und Melisande, *Symphonic Poem (after the Drama of Maeterlinck), Op. 5 Arnold Schönberg

(Born at Vienna, September 13, 1874; now living in Brookline, Mass.)

With *Pelleas und Melisande,* Schönberg wrote, in 1902–3, his last work in the large and extended forms of current romantic acceptance. It was composed in Berlin, under the direct inspiration of Maurice Maeterlinck's drama. Debussy's *Pelléas et Mélisande,* begun years before, was completed at about the same time. It goes without saying that Schönberg's approach has none of the transparent and nebulous mood picturings of the Frenchman. Schönberg and his school, ardent seekers after clarity and definition, have never found usable matter among the impressionists.

"Pelleas und Melisande," says Wellesz succinctly enough, "is one of the most polyphonic works ever written for an orchestra. It is astonishing how each theme is enveloped in counterpoints, and how the theme itself is involved in imitation; furthermore, how in the development of the parts huge melodic complexes are combined

*The symphonic poem had its first Berlin performance in February, 1911, Oskar Fried conducting. It was introduced in Prague (February, 1912), and in November of the same year in Amsterdam (Concertgebouw Orchestra), and in Leningrad, the composer conducting in each city. The performance with Mengelberg's orchestra was notably successful, and did much to spread Schönberg's fame in western Europe. It was first played in America by the New York Philharmonic Orchestra, November 18, 1915 (Josef Stransky, conductor), and its first English performance was in London on December 10, 1930 (B. B. C. Orchestra, Hermann Scherchen, conductor).



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one with another. Thus, for instance, in the Scene at the Castle Tower there are no fewer than five themes which themselves undergo manifold imitation one with another." Such a complex music invites constructional study, and yet defeats word analysis by its very intricacy. The detailed analyses of Wellesz and of Berg would be difficult to follow without the aid of an open score. Both, on present inquiry, have the sanction of the composer who, despite the fact that his score gives no verbal clues beyond the title itself, approves the matching of scenes and characters with musical sections and themes. The broader lines only are here followed.

Alban Berg finds that the score "falls quite naturally into four sections, following on one another without breaks, but corresponding to the traditional movements of the classic symphony—the first in a large-scale sonata form, the second made up of three sections like a Scherzo and Trio, then a broadly conceived slow movement, and a Finale in which earlier themes return, and the whole work is summed up. Alternatively, a still bigger view might see it as one extended movement in sonata form, in which the Finale referred to a moment ago would be the recapitulation, with a terse coda following it. But the whole work, whether we think of it as one movement or four, is built up on themes which are used all through it, and has, in that way, a sense of unity which none of Schönberg's predecessors ever gave to their symphonic music. But it is not a unity which ever runs the smallest risk of growing monotonous. The themes are treated with an apparently endless fertility of inventive resource—again and again it recalls the great Bach's unceasing flow of melodic thought, appearing singly and in the most complex polyphony, in constantly changing forms and new guises; parts of the score look as though it would sometimes be easier to recognize them by eye than by ear, at any rate until many hearings have made them familiar."

This is the way in which Wellesz fits Maeterlinck with Schönberg:

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"The introduction describes how the ageing Golaud finds the lonely Melisande in the forest. With the first notes the tragic character of the work is fixed, and Schönberg at once raises it above the level of the ordinary tone-poem. He is not content to remain on the surface in the treatment of his work, by merely describing episodes in the course of the drama. He goes to the very depths; he considers not only the fate of the individual characters, but also the nature of fate itself. He is not concerned merely with the incident of Golaud's meeting with Melisande in the forest, but also with the fact that their coming together is charged with fate. A 'programmist' composer, misunderstanding the application of the principles of the Wagnerian music-drama to symphonic music, would have attempted to give a description of the forest in which Golaud had strayed. With Schönberg, however, the description is inward." Both analysts dwell upon the "first theme of Melisande," originally heard from the oboe, and later the English horn. "It is Melisande's first vision," says Wellesz. "Nevertheless a sombre atmosphere is predominant until Melisande's theme, in *stretto,* is heard. But it would be an error to regard this theme as a tonal description in the sense of a *leitmotiv.* The psychological significance of the passage is parallel to that in the treatment of the *Tove* motive in the *Gurre-Lieder,* in the section entitled *Des Sommerwindes wilde Jagd:*

Still! Was mag der Wind nun wollen?

"In that example it is the consciousness of the omnipresence of the Supreme Being; but in the case of Melisande it is the picture hovering before the mind, and now becoming realised in a dream with its various shapes, that has become true; and then again Schönberg gives expression to the exuberant power of the musical visions which in their opulence force themselves upon him. Along with the Melisande theme, which is heard alternately in the three

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oboes, cor anglais, E-flat clarinet and bass clarinet" there develops a texture of parts to which is added a broad expansive theme, softly played by three horns, characterizing Golaud.

"Here already we have an example of Schönberg's procedure by abbreviation, whereby after the sounding of the themes in succession he allows them to appear simultaneously. As in the works of the later period a chord is often nothing other than the verticalisation of the idea which was first conceived horizontally, so in this instance he strives by means of polyphony to substitute for a successive form of musical procedure one that is simultaneous."

The foregoing is a sort of introduction. There follows what both analysts call the "first movement," where a broad melody for the violins (entering for the first time) characterizes the union of Melisande and Golaud. Other themes (Golaud, Melisande, "Destiny," Pelleas, etc.) accumulate to a rich texture and a reprise.

The second movement (*quasi scherzo*) is called the "Scene at the Well." "Formally, it corresponds to the scherzo of a symphony, although the scherzo character is only maintained at the beginning of this part. For as a background to this scene is conceived the ride of Golaud, who falls from his horse at the moment when the ring falls into the well. A short interlude expressive of Golaud's awakening suspicion of Melisande and Pelleas leads to the 'Scene at the Castle Tower,' which here, as also in Debussy's opera, marks a climax." The close of this movement, "The Scene in the Vaults," is, according to Berg, "slow and mysterious in its sombre tone, mainly a changed presentation of earlier themes, chiefly Golaud and Destiny. In this section we meet a new orchestral device—trombone glissandos in octaves; in the accompanying harmony, chords built from the whole-tone scale can be discerned."

"Following on this" [Wellesz] "and representing the adagio of the symphony, comes the Farewell Scene between Pelleas and Melisande, a wonderfully tender and long-drawn-out cantilena. This

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part is the most extensive of the whole symphonic poem. It introduces the different themes and combinations, though all within the scheme of the adagio. Towards the end it rises to a climax of ecstatic expression.

"But Golaud waylays the lovers and kills Pelleas; with this begins the fourth part of the symphony, which likewise forms a grand reprise of the whole work. Here also appear two new themes which are introduced episodically. Then there follows the scene in the death-chamber of Melisande, in which the Melisande theme, augmented by trumpets and trombones, sounds like a chorale over a pedal-point in harps and basses. Here Schönberg made use of the whole-tone scale at a time when it was not yet known in Germany.

"The epilogue, beginning with the broad cantilena of the first theme of the chief movement, introduces, in new combinations, the most important themes of the work. They are for the most part in their shortest form. Moreover this final movement, regarded from the point of view of form, has the character of a final exposition. Gradually the polyphony dies away, the tension is relieved and, becoming softer and softer, the work closes with the first figure of the chief theme, with which the theme of fate is intertwined, thus linking together beginning and end."

The instrumentation is appropriately rich: four flutes, three oboes, cor anglais, E-flat clarinet, three clarinets in A and B-flat, one bass clarinet, three bassoons, double-bassoon, eight horns, four trumpets, one alto-trombone, four tenor-trombones, one double-bass tuba, two pairs of timpani, percussion, one glockenspiel, two harps, and strings.

"On looking back," concludes Wellesz, "one sees that after this work a continuation in the same direction was, for Schönberg, impossible. He had reached a summit beyond which he could not go! A new way had to be opened up, a way that Schönberg found in his middle period through the employment of strict form. At this time he stemmed the stream of his exuberant fancy, and arrived at the suppression of all that was merely episodical, such as is to be found in his earlier works. Thus he attained to the technical mastery which gave him, in the works of his latest period, the necessary assurance, untrammelled by any form, to create something from within."

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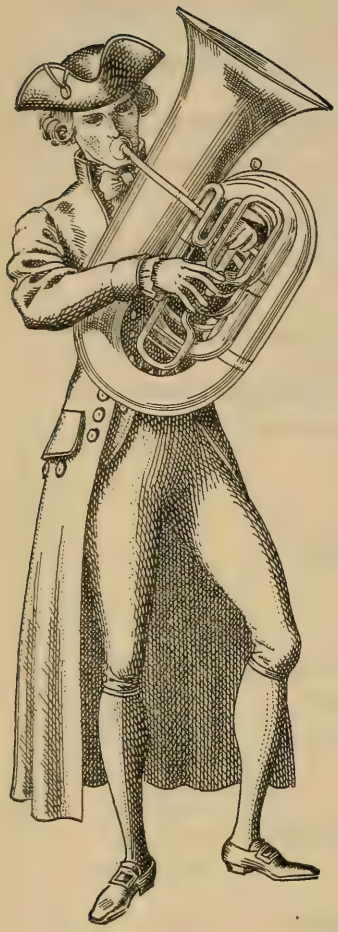
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Variations.

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III. "R. B. T." Allegretto.
IV. "W. M. B." Allegro di molto.
V. "R. P. A." Moderato.
VI. "Ysobel" Andantino.
VII. "Troyte" Presto.
VIII. "W. N." Allegretto.
IX. "Nimrod" Moderato.
X. "Dorabella—Intermezzo." Allegro.
XI. "G. R. S." Allegro di molto.
XII. "B. G. N." Andante.
XIII. "X. X. X.—Romanza." Moderato.
XIV. "E. D. U.—Finale."

Strauss "Don Juan," Symphonic Poem

Lalo Norwegian Rhapsody

There will be an intermission of ten minutes after Elgar's Variations

SIR HENRY WOOD

The history of musical performance in England during the last forty years is inseparably bound with the career as conductor of Sir Henry Joseph Wood. Born in London, March 3, 1870, he was taught music by his mother, became "deputy organist" when a boy of ten in St. Mary Aldermanbury, and subsequently in other churches of London. He aimed to become a composer, studied for six years at the Royal Academy of Music, and wrote music in small and large forms. From the time that he joined a touring opera company, at the age of nineteen, conducting has been his exclusive musical pursuit (excepting his experience as teacher of singing, which has led to his career as choral conductor). For several years he conducted much opera, from Gilbert and Sullivan to the Italian repertory, and "Eugen Onégin."

In 1895 he became connected with the then newly built Queen's Hall, an association which still continues. To the Promenade Concerts, which, from their first season found a large and immediate public, were added in 1897 a Saturday afternoon and a Sunday series of symphony concerts. According to the English recorders, these three series gave a new impetus to musical life in London. In both the symphony and the Promenade Concerts, Henry Wood gained a reputation through the years for the introduction in England of much new music, from various countries. H. C. Colles, in his article for Grove's Dictionary, says of Wood's first wife, the singer, Olga Ouroussov: "She had been his pupil and became to a certain extent his teacher, for he owed much to her accomplishment and fine taste. She was no doubt partly responsible for the direction of Wood's attention to the great wealth of Russian orchestral music which was still practically unknown in England in the nineties." Rosa Newmarch, in her monograph "Henry J. Wood," published as long ago as 1904, takes exception to the point of view as perhaps "reasoning backwards." It may well have been the conductor's musical inclinations and his type which found him a Russian wife. In any case, Sir Henry Wood was, and is, no narrow specialist. He has deeply probed each musical nationality, including his own, and brought forward many young virtuosos at his concerts.

It was in 1911 (after his first wife's death) that he was knighted. To this day, Sir Henry Wood maintains his reputation as a courageous exponent of new music. He has on many occasions invited composers of Europe (such as Strauss, Debussy, Reger, Scriabin, Schönberg) to lead their own music at Queen's Hall. He has conducted at various festivals in European capitals. He visited this

country 1896 and 1904, conducting the New York Philharmonic Orchestra, and again in the summers of 1925 and 1926 to conduct at the Hollywood Bowl.

Choral conducting has been an important and an enduring part of Sir Henry Wood's activities. In the first years of this century he became conductor of the choral festivals in Birmingham, Sheffield, Wolverhampton, Norwich, and some of these he still leads.

Next autumn the "Proms," so called, will reach their fortieth season, under his direction.

SUITE (ARRANGED FOR ORCHESTRA BY SIR HENRY JOSEPH WOOD)
HENRY PURCELL

(Born in London, 1658 (or 1659); died in London, November 21, 1695)

"Poetry and painting have arrived at perfection in our own country, yet Musick is yet but in its nonage, a forward child, which gives hope of what it may be hereafter in England, when the masters of it shall find more encouragement. 'Tis now learning Italian, which is its best master—we must shake off our barbarity by degrees."

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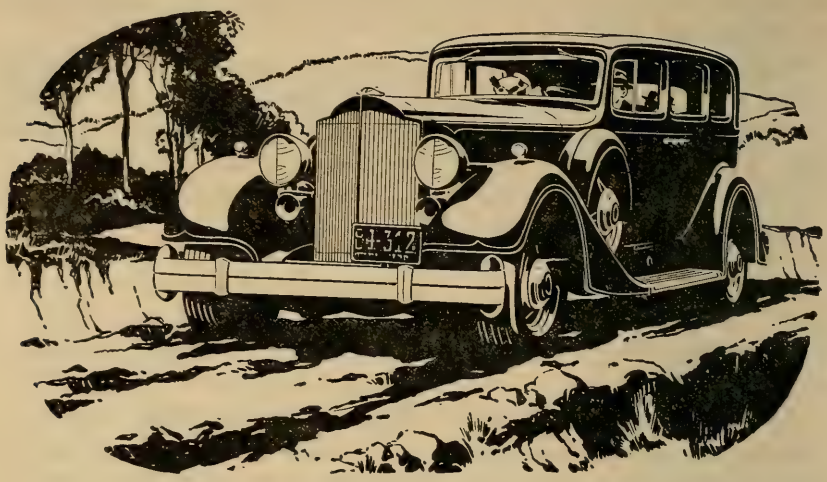
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"Dioclesian," from which an excerpt is played in this suite. "Dioclesian" was a spectacular play, concocted in 1690, with the usual restoration furbishings, from Beaumont and Fletcher's "The Prophetess." It was a rare and costly thing to publish such a score in those days, but the young Purcell had his reasons. An operatic rivalry was on, even in that pre-Handelian day; the opposing composer was Grabu, a Frenchman, who had produced and printed his music to "Albion and Albanius," on a text of John Dryden. Purcell aimed to woo Dryden over with "Dioclesian," and succeeded. The then poet laureate of England invited him to write musical numbers for his play," Amphitryon," in the same year, and said of him, in a dedicatory letter, "We have at last found an Englishman equal with the best abroad." There was a more complete collaboration in "King Arthur" which followed, and Dryden then wrote of "the Artful Hands of Mr. *Purcel,* who has compos'd it with so great a Genius, that he has nothing to fear but an ignorant, ill-judging audience."

Purcell wrote music for a great number of plays during the years that followed. Sometimes an overture and a few airs or dances sufficed. Often a masque was introduced, or a more elaborate choral



number. The plays were either preposterous products of the time, or works of earlier masters like Shakespeare or Jonson, smothered with interpolated scenes, extravagant descending "machines," ornamented with gods and goddesses, and every elaborate paraphernalia."* Purcell thus set music to "The Tempest" and "A Midsummer Night's Dream," which was renamed "The Fairy Queen." "Distressed Innocence," or "The Princess of Persia" is dated 1691, and "Timon of Athens, the Man-Hater," Shakespeare doctored, with a masque of Cupid and Bacchus, 1694.

Two movements of the Suite here played are drawn from the set of "Sonatas" in three parts, written for two violins and bass with figured bass for organ or harpsichord. They were published in 1683, and Purcell signed them as "Composer in Ordinary to his most Sacred Majesty, and Organist of his CHAPELL ROYALL." At the head of the score he addresses his public with becoming deference, in part as follows:

*Here is a fragment from the stage directions for the masque "Dioclesian" :—"While a Symphony is Playing, a Machine descends, so large, it fills all the Space, from the Frontispiece of the Stage to the farther end of the House; and fixes itself by two Ladders of Clouds to the Floor. In it are Four several Stages, representing the Pallaces of two Gods, and two Goddesses: The first is the Pallace of Flora; the Columns of red and white Marble, breaking through the Clouds; the Columns Fluted and Wreath'd about with all sorts of Flow'rage; the Pedestals and Flutings inrich'd with Gold. The Second—" etc. etc.

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It is a commentary upon contemporary England that he feels called upon to define his tempo indications:

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willing to flatter himself into a belief, that with such his labours will seem neither unpleasant, nor unprofitable. Vale.'"

Sir Henry Wood has orchestrated the suite as follows: three flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, timpani, Glockenspiel, organ and strings.

I. Molto Maestoso; from the masque in "Dioclesian," the full orchestra (originally for two "hautboys," strings and chorus: "Behold, O Mighty'st of Gods").

II. Molto Moderato; Minuet from the "Tragedy," "Distressed Innocence"; oboes and bassoons, treated antiphonally with the strings (originally for strings).

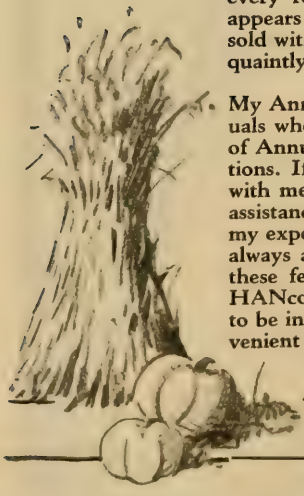
III. Largo; from the Fifth Sonata for strings, in three parts; organ and strings (originally for two violins, viol da gamba, and figured bass).

IV. Allegro from the Masque in "Timon of Athens"; flutes, clarinets, horns, glockenspiel and strings (originally a vocal duet with two flutes and bass: "Hark, How the Songsters").

V. Vivace; from the First Sonata for strings, in three parts,

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transcribed for the full orchestra (original orchestration same as Largo above). The transcription is signed November 7, 1909.

* * *

It was probably within a few months of Henry Purcell's birth that his likewise illustrious father delighted Samuel Pepys, and caused that connoisseur of music to note in his diary on February 21, 1660:—

"Met with Mr. Lock and Pursell, Masters of Music, and with them to the Coffee House, into a room next the water, by ourselves, where we spent an hour or two. . . . Here we had variety of brave Italian and Spanish songs, and a canon for eight voices, which Mr. Lock had lately made on these words: 'Domine salvum fac Regem,' an admirable thing."

Henry Purcell, Junior, born in a musically insular England, to which Corelli and the other advanced Italian instrumentalists were hardly accessible, was yet able, by the direct appeal of his melodic and dramatic genius, the fortification of court patronage and his position as organist of Westminster Abbey, notably to increase his country's interest in music. The vogue held until fifteen years after his death, when Handel, himself then a young man of twenty-five, outshone the rather slim grace of the Englishman's music by the

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breadth and grandeur of his choral style, the superior, continental amplitude of his organ music and *concerti grossi*. "Like so many fine musicians of that time," writes Rolland, "he was swallowed up in Handel, just as a stream of water loses itself in a river. But there was nevertheless in this little spring a poetry peculiar to England, which the entire work of Handel has not—nor can have."

For many years the genius of Purcell was worshipped—within the pages of the dictionaries, if little where else. Dr. Charles Burney, the eighteenth-century historian of unrestrained opinions, was as rapturous about Purcell as he was virulent about Dr. Blow, "who did himself the honor to call Purcell his scholar." After four pages of musical quotations headed, "Specimens of Dr. Blow's Crudities," in which many of the "unaccounted millions" of faults in counterpoint are marked with the assiduity of a Beckmesser, Dr. Burney expanded into particularized eulogies of Henry Purcell's works and thereby long kept alive an interest and regard for this composer. He wrote:

"In compositions for the theatre, though the coloring and effects of an orchestra were then but little known, yet as he employed them more than his predecessors, and gave to the voice a melody more interesting and impassioned

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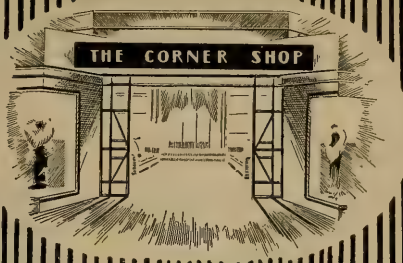
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than, during the last century, had been heard in this country or perhaps in Italy itself, he soon became the delight and darling of the nation. And in the several species of chamber music which he attempted, he so far surpassed whatever our country had produced, or imported before, that all other musical productions seem to have been instantly consigned to contempt or oblivion."

And elsewhere he made this true prophecy:

"Purcell was such an excellent cultivator of his farm in Parnassus, that its crops will be long remembered, even after time has devoured them."

Purcell has been remembered in the last century by various Purcell commemorations, and by organizations dedicated to the furtherance of Purcell performances, and the publication of his works—the Purcell Club (1836–63), the Purcell Operatic Society, the Purcell Society (founded 1876). Despite the very extensive Purcell literature in England—Grove's Dictionary gives him sixteen pages—it will be of interest to turn to that finely sensitive specialist of the seventeenth century, Romain Rolland*—

"In his short life he had produced a considerable amount of work: operas, cantatas, religious music, and instrumental pieces. He was a cultured genius, and intimately acquainted with Lully, Carissimi,

*From "Handel," by Romain Rolland, 1916.



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and the Italian sonatas, at the same time very English, possessing the gift of spontaneous melody, and never losing contact with the spirit of the British race. His art was full of grace and delicacy, much more aristocratic than that of Lully. He is the Van Dyck of music. Everything of his is of extreme elegance, refinement, ease, slightly *exsangué*. His art is natural: always steeped in the country life which is indeed the source of English inspiration. There are no operas of the seventeenth century where one finds fresher melodies which are more inspired and yet of a popular character. This charming artist was delicate, of a weak constitution, somewhat feminine in character, feeble, and of little stamina. His poetic languor was his strongest appeal, and at the same time his weak point; he was prevented from following his artistic progress with the tenacity of a Handel. Most of his works lack finish. He never tried to break down the final barriers which separated him from perfection.* His musical compositions are sketches of genius with strange weaknesses. He produced many hastily finished operas with singular awkwardnesses in the manner of treating the instruments and the voice—ill-fitting cadences, monotonous rhythms, a

*H. C. Colles claims a significant exception in "Dido and Æneas": "The more it is studied, the more confidently can we assert its flawlessness as one of the masterpieces of music drama, and the only English one."

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spoilt harmonic tissue, and, finally, in his larger pieces and those of grander scale, there is a lack of breath, a sort of physical exhaustion, which prevents him reaching the end of his superb ideas. But it is necessary to take him for what he is, one of the most poetic figures in music—smiling, yet a little elegiac—a miniature Mozart eternally convalescent. Nothing vulgar, nothing brutal, ever enters his music. Captivating melodies, coming straight from the heart, where the purest of English souls mirrors itself. Full of delicate harmonies, of caressing dissonances, a taste for the clashing of sevenths and seconds, of incessant poising between the major and minor, and with delicate and varied nuances of a pale tint, vague and slightly blurred, like the springtime sun piercing through a light mist. . . .

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Rondino (for eight wind instruments) . Ludwig van Beethoven

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827)

This little rondino was published by Diabelli in 1829, presumably from the manuscripts found at Beethoven's death. The wind octet, also posthumous, was written for the same combination of instruments (two oboes, two clarinets, two horns, and two bassoons). The date of the two pieces is not precisely established, and although the quality of the octet at least would tempt some to place it at a later period, the proximity of the sketches with sketches for the song, "Feuerfarbe," seem definitely to identify it with 1792, the last year of Beethoven's life at Bonn.*

There is another reason pointing to these works as the product of the twenty-two-year-old Beethoven. The Elector at Bonn was at that time in the habit of having "dinner-music" in just such a combination. Beethoven, when he settled in Vienna, seems to have had neither the occasion nor the inclination to compose for a group of eight.

The Rondino sets forth its themes in such a way as to utilize the qualities of each instrument by turn. Again, before the coda, each is given displayful passage work. J. N. B.

*D'Indy lists the Rondino as of 1790.

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Andante from the Cassation No. 1 for Strings (Koechel No. 63)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Mozart, aged fourteen, touring Italy with his father, ears and eyes very much open to the sounds and sights of that musical country, wrote gaily to his sister from Bologna on August 4, 1770: "I can't possibly write better, for my pen is only fit to write music and not a letter. My violin has been newly strung, and I play every day. I only mention this because mamma wished to know whether I still played the violin. I have had the honor to go at least six times by myself into the churches to attend their splendid ceremonies. In the meantime I have composed four Italian symphonies (overtures), besides five or six arias, and also a motet. . . . I have begun various cassations (a kind of *divertimento*), so I have thus responded to your desire. I don't think the piece in question can be one of mine, for who would venture to publish as his own composition what is, in reality, written by the son of the Capellmeister, and whose mother and sister are in the same town? Addio—farewell! My sole recreations consists in dancing English hornpipes and



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cutting capers. Italy is a land of sleep; I am always drowsy here. Addio—good-bye!"

The cassations here referred to are numbered 62, 63, and 99 in the Koechel catalogue. The second and third only are published. They are written for strings, oboes, and horns, but the andante here played omits the wind instruments.

Cassation (Italian: *Cassazione*), a cancellation or annulment, is in music connected with the idea of a "farewell." The cassation was in the eighteenth century closely allied with the serenade, divertimento, or *abendmusik*—for a small group of instruments, intended to be played in the open air.

There have come down to us from Mozart's pen, twelve serenades and eighteen "divertimenti." J. N. B.

VARIATIONS ON AN ORIGINAL THEME, OP. 36 . . EDWARD ELGAR

(Born at Broadheath, near Worcester, England, June 2, 1857)

These Variations, composed at Malvern in 1899, were first performed at one of Hans Richter's concerts in London, June 19, 1899.

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Mr. Felix Borowski, the excellent editor of the Chicago Orchestra's Programme Books, says: "Richter had never met the English composer when, in Vienna, he received the score of the Variations from his agent in the British capital; but the conductor determined to exploit a work which appeared to him to possess qualities of strength and skill that had not been made evident in many English compositions. 'The "Enigma Variations," ' wrote Robert J. Buckley, 'toured by Richter's band, set the seal on Elgar's reputation. Richter did for Elgar what he had done for Wagner thirty years before. England was won for Wagner by Richter and the "Tannhäuser" overture. England was won for Elgar by Richter and the "Enigma Variations." ' It should, however, be pointed out that the Variations, as produced by Richter in June, 1899, were not quite the same composition as that which has been made familiar to every concert-going audience in the world. After the first performance, Elgar, at the instigation of Hans Richter, added a coda, and he made various changes in the orchestration throughout the piece."*

*In this revised form it was produced at the Worcester Festival, the composer conducting his work, September 13, 1899. The Variations were first played in Germany at a concert of Städtische Musikverein, Düsseldorf, February 7, 1901, Julius Buths conductor.

The first performance in the United States was at Chicago by the Chicago Orchestra, Theodore Thomas conductor, January 4, 1902. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, on December 26, 1903.

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The score, which includes a theme and fourteen variations, is dedicated by the composer to his "friends pictured within." Elgar himself said: "It is true that I have sketched, for their amusement and mine, the idiosyncrasies of fourteen of my friends, not necessarily musicians; but this is a personal matter, and need not have been mentioned publicly. The Variations should stand simply as a 'piece' of music. The Enigma* I will not explain—its 'dark saying' must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes' but is not played. . . . So the principal Theme never appears, even as in some late dramas,—*e.g.,* Maeterlinck's 'L'Intruse' and 'Les Sept Princesses': the chief character is never on the stage."†

The late Henry Edward Krehbiel thought he had solved the mystery of the "hidden tune." He believed it to be the "Pure Fool" motive from "Parsifal." The *Musical Times* of London (May 1, 1920) said: "We have referred the matter to Sir Edward Elgar, who

*Verdi wrote four wondrously beautiful "Ave Marias," harmonizations of a "Scala Enigmatica," for four voices, in 1898.

†The non-appearance of the wanton and baleful girl of Arles in Alphonse Daudet's "L'Arlésienne" is a still more striking instance. In Werfel's drama, "Juarez and Maximilian," Juarez does not appear.

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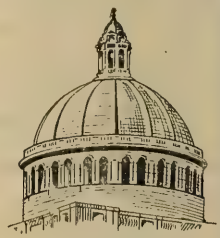
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authorizes us to state that there is nothing in Mr. Krehbiel's theory."

When Sir Edward conducted in London a concert of his own works to be broadcast, the *Daily Telegraph* said the programme was correct in stating that the Enigma Variations consist of a tune and so-and-so variations. "Surely the Enigma is that there is no tune save in the composer's mind, and the so-called tune is a counterpoint to it. Also is it not time that speculation ceased as to the names of people in Elgar's mind to whom he dedicated, by initials only, the particular variations, save those which were made public at first? At that time we all knew that Nimrod stood for Elgar's intimate friend Jäger, and we knew several others. But to pry further seems just a little sacrilegious."(!)

R. J. Buckley, in his short and eulogistic biography of Elgar, makes this assertion (on Elgar's authority (?)): "The theme is a counterpoint on some well-known melody which is never heard." Elgar himself has said: "I have in the Variations sketched portraits of my friends . . . that is, in each variation I have looked at the theme through the personality (as it were) of another Johnny."

There have been similar attempts at portraiture in music, as in pianoforte pieces by Schumann; in little organ pieces on the names of composers by Rheinberger; in the pianoforte trio by Tchaikovsky, who endeavored to depict in the variations personal characteristics



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of Nicholas Rubinstein; in the orchestral variations in which Hans Koessler attempted to show the mental and physical characteristics of Brahms. Pierre de Bréville, in "Portraits des Musiciens" for pianoforte, painted in tones Fauré, d'Indy, Chausson, César Franck.

Elgar's work is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, triangle, cymbals, organ (*ad lib.*), and strings. When the score was published in 1899, it bore this dedication: "To My Friends Pictured Within."

Theme

The theme, or the "Enigma," is an Andante, G minor, 4-4, of a melancholy nature, with a halting and sighing melody. A few measures of musical notation would show more clearly the nature of the following Variations than any verbal description, however graphic.

Elgar wrote to the late August Johannes Jaeger* that he had composed thirteen variations, but, yielding to superstition, he had called the finale the fourteenth.

Variations

I. "C. A. E." L' istesso tempo, G minor, 4-4. The initials are

* Jaeger, musical adviser to the firm of Novello & Co., London, died of consumption, in London, in December, 1909.

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Lady Elgar's.* The theme, changed in rhythm, is given to the second violins and violas tremolo; flute and clarinet in octaves. The close, *ppp,* is in G major.

II. "H. D. S.-P." Allegro, G minor, 3-8. The theme finally appears in the violoncellos and basses under a staccato figure for wood-wind, later violins.

III. "R. B. T." Allegretto, G major, 3-8. Fragments of the theme are played by oboe and violins (pizzicato) against a counter-theme for wood-wind.

IV. "W. M. B." A spirited, vigorous variation. Allegro di molto, G minor-major 3-4. Strings, wood-wind, and horns proclaim the theme. The last measures call for the full strength of the orchestra.

V. "R. P. A." Moderato, C minor, 12-8 (4-4). A counter-melody is developed against the theme (bassoons, violoncellos, and double-basses), first above the theme and then below it.

VI. "Ysobel."† Andantino, C major, 3-2. A lyrical movement, with a cantilena for solo viola, while gentle phrases are given to the wood-wind and horns.

* "Sir Edward Elgar married, in 1889, Alice, the daughter of the late Major General Sir Henry Gee Roberts, K.C.B. Lady Elgar is not only a musician of keen discernment, but she has written the texts of a number of her husband's songs."—Felix Borowski.

† "One might impose upon it as motto the Meredithian line, 'Here she comes with a romantic tale on her eyelashes.' "—Lawrence Gilman.

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VII. "Troyte." Presto, C major, 4-4. Wood-wind and violins have a bold figure over a *basso ostinato* for violoncellos, double-basses, kettledrums. This figure, changed, is afterwards given to the basses.

VIII. "W. N." Allegretto, G major, 6-8. Clarinets vary the theme.

IX. "Nimrod." Moderato, E-flat major, 3-4. This and the next variations are in strong contrast to each other and to those that precede. "Nimrod" is a tribute to Elgar's friend Jaeger. Elgar's Variations were performed at a memorial concert to Jaeger in London on January 24, 1910. Hans Richter conducted. (At this concert Muriel Foster sang three new songs with orchestral accompaniment by Elgar: "Was it some golden star?" "Oh, soft was the song," and "Twilight," part of a cycle not then completed.) Elgar wrote this note for the programme: "The Variations are not all 'portraits.' . . . Something ardent and mercurial, in addition to the slow movement (No. 9) would have been needful to portray the character and temperament of A. A. Jaeger. The variation is a record of a long summer evening talk, when my friend grew nobly eloquent (as only he could) on the grandeur of Beethoven, and especially of his slow movements." The strings (2d violins, violas, and violoncellos divided) sing the theme, *ppp*. Later the wood-wind and brass enlarge it.

X. "Dorabella—Intermezzo." Allegretto, G major, 3-4, a sparkling, joyous variation, scored lightly for muted strings and wood-wind; a horn is heard in one measure, and there are a few strokes on the kettledrums.

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XI. "G. R. S." Allegro di molto, G minor, 2-2. An English reviewer says of this variation: "The furious pedalling in the basses seems to confirm our suspicion that this is the 'picture' of a well-known Cathedral organist." This organist is probably Dr. George Roberton Sinclair,* a friend and neighbor of Elgar at Hereford. The basses play a staccato variation of the theme. Later the brass has it fortissimo.

XII. "B. G. N." Andante, G minor, 4-4. A song for violoncellos in which violas join later with first violins for the climax.

XIII. "X. X. X.—Romanza." Moderato, G major, 3-4. The story is that "X. X. X." was at sea when Elgar wrote this variation. We quote from Mr. Daniel Gregory Mason's essay on Elgar: "Violas in a quietly undulating rhythm suggest the ocean expanse; an almost inaudible tremor of the drum gives the throb of the engines; a quotation from Mendelssohn's 'Calm Sea and Prosperous Voyage' (clarinet) completes the story. Yet 'story' it is not—and there is the subtlety of it. Dim sea and dreamlike steamer are only accessories, after all. The thought of the distant friend, the human soul there, is what quietly disengages itself as the essence of the music." Ernest

*Sinclair, born at Croyden, England, on October 28, 1863, died suddenly at Birmingham on February 7, 1917, shortly after he had conducted there a rehearsal of Verdi's "Requiem." Having studied, at the age of eight, with Sir Robert Stewart (Royal Irish Academy of Music), he became a pupil of Ouseley at St. Michael's College, Tenbury. Sinclair was assistant organist at Gloucester Cathedral in 1879: he was organist of Truro Cathedral when he was seventeen. In 1889 he became organist of Hereford Cathedral. He conducted the Three Choirs (Hereford, Gloucester, and Worcester) Festivals from 1891 to 1906. The Archbishop of Canterbury conferred the degree Mus. Doc. *H.C.* on him in 1889.

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Newman speaks of the "curious drum roll, like the faint throb of the engines of a big liner."

XIV. "E. D. U.—Finale." Allegro, G major, with an Introduction. There are various modifications of tempo; the final section is a presto. The organ part was added after the first performance. "The Finale is an elaborate movement, starting *pp*, but soon developing strength and brilliancy in a richly scored marchlike strain, with which anon the *ritmo di tre* of Variation IX, 'Nimrod' (but in augmentation), is combined in a grandiose and triumphant passage, which virtually forms the climax of the work." There is also a reminiscence of the opening strain of Variation I, *ppp*.

* * *

These compositions of Elgar's have been performed at concerts of the Boston Symphony Orchestra in Boston:

1901. November 30, Overture, "Cockaigne."

1903. January 3, Songs: "Sea Pictures," "Sea Slumber Song," "Sabbath Morning at Sea" (Mme. Kirkby-Lunn); December 26, Variations on an Original Theme.

1904. March 26, Prelude to the "Dream of Gerontius"; April 23, Variations.

1905. January 7, Songs: "In Haven," "Where Corals Lie," "The Swimmer" (Muriel Foster); December 30, Overture, "In the South."

1906. December 15, Overture, "In the South."

1909. February 27, Symphony, A-flat major, No. 1.

1910. January 8, Symphony, A-flat major, No. 1; April 9, Variations.

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1911. March 4, Songs: "Where Corals Lie," "Sabbath Morning at Sea" (Mme. Kirkby-Lunn); December 2, Symphony, E-flat major, No. 2.

1925. January 9, Transcription for orchestra of J. S. Bach's Organ Fantasie and Fugue, C minor.

1927. February 25, Variations.

1931. January 30, Introduction and Allegro (for strings).

1934. January 7, Violin Concerto, with Jascha Heifetz (Pension Fund Concert).

* * *

For biographies of Elgar see: "Elgar," by Ernest Newman (London, 1906); "Sir Edward Elgar," by R. J. Buckley (London, 1912); "Sir Edward Elgar," by J. F. Porte (London, 1921). For a discriminating, searching, brilliant estimate of Elgar, the composer, see the article by Cecil Gray in his "Contemporary Music" (London, 1924).

"Don Juan," a Tone-poem (after Nicolaus Lenau),* Op. 20

Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan," composed at Munich 1887–88, is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, was composed at Munich 1886–87 (revised in 1890 at Weimar), and

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practiced neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie van Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liège has been published. Lenau's unhappy sojourn in the United States is to be described in the second volume.



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published later (1891). "Don Juan" was published in 1890. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece was last played at these concerts October 14, 1932.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

* * *

Strauss's hero is Lenau's, in search of the ideal woman. Not finding one reaching his standard, disgusted with life, he practically commits suicide by dropping his sword when fighting a duel with a man whose father he had killed. Before this Don Juan dies, he provides in his will for the women he had seduced and forsaken.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad

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and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

It has been said that the "emotional phases of the story" appealed to Strauss:

1. The fiery ardor with which Don Juan pursues his ideal;
2. The charm of woman; and
3. The selfish idealist's disappointment and partial atonement by death.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development; the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion has shyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidato de Piedra" (first printed in 1634). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue invited by Juan to supper.

Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."
("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows imme-

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diately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and his third theme is entitled by Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlichen" of Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears—"the Countess—— ——, widow; she lives at a villa, an hour from Seville" (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and violoncellos. There is canonical imitation in the second violins, and afterwards, viola, violin, and oboes. Passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the violoncellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the cavalier theme is heard slightly changed. Don Juan finds another victim. Here comes the episode of longest duration. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's mono-

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logue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and violoncellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the violoncellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival time. Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's

*It is only fair to Dr. Reimann to say that he did not take Wilhelm Mauke too seriously.

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reflections and his invitations to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims,—

"The fire of my blood is now burned out!"

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

RHAPSODY IN A MAJOR FOR ORCHESTRA* EDOUARD LALO

(Born at Lille on January 27, 1823; died at Paris on April 22, 1892)

Lalo, encouraged by the success of his Symphonie Espagnole for violin and orchestra, produced at a Châtelet concert in Paris in 1874, composed a Fantaisie Norvégienne for violin and orchestra which was performed, with Pablo de Sarasate as violinist, with great success in Germany.

This Fantaisie Norvégienne, in reality a Suite, consisted of three movements: an Allegretto, an Andante and an Allegro followed by a Presto. It met with so great favor that Lalo conceived the idea of transforming it into a purely orchestral work. He retained the first movement and then added a new movement, a Presto, which contained, as an episode, a theme taken from the Andante of the Fantaisie. The Rhapsody, then entitled Fantaisie Norvégienne,

*Last performed at these concerts January 17, 1919.

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was performed for the first time at a concert of the Société Nationale in Paris, April 20, 1879. It was performed at one of Colonne's concerts at the Châtelet, Paris, October 26, 1879.

The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, on December 22, 1888.

The Rhapsody, dedicated to Edouard Colonne, is scored for these instruments: piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, four trumpets, three trombones, ophicleide (bass tuba), kettledrums, bass drum, tambourine, triangle, harp and strings.

The Rhapsody is divided into two parts. The first begins, Andantino, A major, 6-8, with thematic material exposed chiefly by the strings leading into the main body of the section, Allegretto, A major, 2-4. The chief theme is given to the clarinets, then taken up by the first violins, with pizzicato accompaniment for the strings and chords for the harp.

The subject of the second part, Presto, D minor, 3-4, is loudly announced by the trumpets, with the end of each phrase punctuated by two full orchestral chords. This motif is a Scandinavian dance tune which Grieg employed in the first number of "Aus dem Volksleben," a set of pianoforte pieces. A broader theme is on the G-string of the violins with horns. Note also the gay subject for the flute in staccato triplets, also the subject for the flutes with pizzicato accompaniment in the strings, and a stroke of the triangle to mark the measures.

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Fourteenth Programme

FRIDAY AFTERNOON, JANUARY 26, at 2.30 o'clock

SATURDAY EVENING, JANUARY 27, at 8.15 o'clock

Stravinsky . "Apollon Musagete" (Apollo, Leader of the Muses) Ballet

Scene I: Birth of Apollo.
Scene II: Variation of Apollo (Apollo and the Muses)—
Variation of Polymnia—Variation of Terpsichore—
Variation of Apollo—Apollo and Terpsichore—
Coda (Apollo and the Muses)—Apotheosis.

Harris Symphony: 1933

I. Allegro.
II. Andante.
III. Maestoso.

(First performances)

Sibelius Symphony No. 5 in E-flat major, Op. 82

I. Tempo molto moderato; Allegro moderato.
II. Andante mosso, quasi allegretto.
III. Allegro molto: Un pochettino largamento.

There will be an intermission between the symphonies

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Sonata, G minor Bach
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"Apollon Musagète" ("Apollo, Leader of the Muses"), a Ballet

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882)

This music, scored for strings only, was first heard at Elizabeth Coolidge's Chamber Music Festival in the Library of Congress, Washington, D.C., on April 27, 1928. It was then performed by Adolph Bolm.

The first performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky, conductor, on October 12, 1928.

Serge Diaghilev's Ballet Russe brought out the work in Paris at the Sarah Bernhardt Theatre in June, 1928. Serge Lifar mimed Apollo; Mmes. Alice Nikitina, Terpsichore; Lubov Tchernicheva, Calliope; Felia Doubrovska, Polymnia. The choreography was by George Balanchin. Stravinsky conducted.

Scene I: Birth of Apollo.

Scene II: Variation of Apollo (Apollo and the Muses)—Variation of Polymnia—Variation of Terpsichore—Variation of Apollo—Apollo and Terpsichore—Coda (Apollo and the Muses)—Apotheosis.

"Apollo Musagetes," with the same dancers and conductor, was produced in London at His Majesty's Theatre on June 25, 1928. The other compositions were "Cimarosiana," conducted by Dr. Malcolm Sargent, and "The Fire Bird," conducted by Stravinsky.

The Paris correspondent of the *London Times* wrote for the issue of June 22 this article concerning the production at the Sarah Bernhardt Theatre:

"A new work by Stravinsky is inevitably an event of some importance in the world of music, but the developments of his style are perhaps awaited and discussed with greater interest in Paris than in any other capital. The interest of 'Apollo Musagetes' certainly lies primarily in the music, though with the attention half distracted by the color and movement of the stage it is difficult to appreciate fully the beauties of the score.

" 'Apollo Musagetes' has no story and is little more than a series of 'divertissements' dealing with the birth of the god and his inspiration of the Muses. It is dancing rather than action or symbolic significance which counts in 'Apollo.' The choreography by M. Balanchin is founded no doubt on the steps and movements of the classic school, and, while presenting new elements of striking originality and beauty, avoids the grotesque attitudes which have marked the productions of recent years. M. Lifar is the Etruscan Apollo of Veii come to life. From the moment when he emerges from the rock upon which his mother Leto is sitting until the chariot descends from the sky to carry him and the Muses to their new home upon Parnassus, he maintains the lines and gestures

of archaic sculpture. Compared with the god, the Muses Terpsichore, Calliope, and Polymnia seem strangely nineteenth-century in their formal ballet skirts and tight mauve bodices, but the contrast is not unpleasant, and Mmes. Nikitina, Tchernicheva, and Doubrovska convey with their accustomed grace and beauty the special attributes of each."

* * *

Mr. Bonavia, in the *Daily Telegraph,* wrote of the production of "Apollo" in London:

"That it marks a return to classical tendencies is perhaps an exaggerated way of saying that it consists of clear and less sophisticated music than one would have expected from the composer of 'The Nightingale.'

"There is no plot, but a programme, which for ballet purposes serves probably even better.

"We assist at the very birth of the god; we see him received by two goddessess, who offer him nectar and ambrosia; he grows before our eyes, he moves his limbs tentatively at first, then with ever greater confidence he leaps, till we feel sure that this young god was destined from the first to fall under the notice of M. Diaghilev.

"Three Muses appear—Calliope, Polymnia, and Terpsichore. Apollo has something to say and something to give to each of them.

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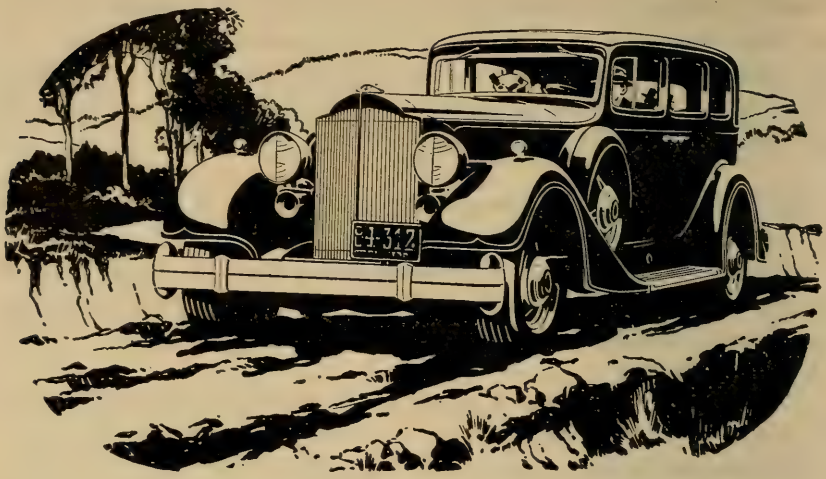
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"This undoubtedly is the part which puzzled the audience most. They expected the incredible, and they found music but too well authenticated; they were waiting for rhythms, constant only in inconstancy, and they heard measures as smooth as those of 'Rosenkavalier.' Naturally enough, there were some who wondered after the performance whether Stravinsky would not some day repudiate the works of his younger days and begin to write in the manner of Tchaikovsky or Mendelssohn.

"It is difficult to say what a man who can adopt or divest himself of a style as easily as we put on or take off a garment will do next. Perhaps he only chose to be transparent because Apollo was the god of light and the enemy of darkness. But this new style suits the ballet admirably; it is ballet music par excellence, and must have given a free hand to the choreographer, M. G. Balanchin, whose ideas were most admirably carried out."

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SYMPHONY: 1933 ROY HARRIS

(Born in Lincoln County, Oklahoma, February 12, 1898; at home near Los Angeles, California)

A certain independence, an earnest, arresting quality in the music of Roy Harris has made him one of the most performed of American composers in the last few years, and the additional fact that he is an Oklahoman, of "Cimarron" origin, has made him one of the most described. Even while his musical identity was in the first stages of unfolding (he may be said to have reached his stride about 1927), this identity was roundly phrased in the magazines, inexorably enshrined between cloth covers. John Tasker Howard ("Our American Music") wrote, "The Scherzo of his piano sonata is so closely akin to the 'Arkansas Traveler'—'Turkey in the Straw' type of tune that it is hard to believe he has not taken actual folk-songs." Paul Rosenfeld ("An Hour with American Music") finds *him* an "awkward, serious young plainsman. An indubitable force is working about him; he has put that awkward melodic line* of his, born right out of the experience of his race, to important uses. Harris'

*Mr. Rosenfeld finds a curious analogy in his "melodic conduct." "A certain irregularity and looseness makes it affect one like the sight of a body reeling from side to side, staggering a little and yet never actually losing its balance. Cowboys walk in that fashion—extremely awkwardly, and extremely lithely."

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allegro movements have impressive strength. They are authentically grandiose, bare, naked and heroic."

Still others have sketched a wordy background for his music, a background in which the West figures with a capital W; and although Harris left his native state for California at the age of five, these writers speak of "vast prairies," "open spaces," and "cowboy origins." There is indeed an undeniable air of the West in his music; whether it is everything that it has been called remains to be determined. At any rate, we have another interesting instance of our persisting racial self-consciousness and root-seeking; a quest, it must be added, in which the composer concurs. Roy Harris has written enlightening words on the subject of his aims. He is still more fortunate in the more expressive medium of his art. It is entirely predictable that his music—music of unmistakable directness—will survive its verbal defences, and reach a general understanding simply on its own qualities.

Although Roy Harris has written several orchestral works, chamber music has occupied him more especially during the last few years, and has had more frequent performance. This symphony, which he completed last November, is to be performed from the manuscript. The composer has kindly furnished a description of his score:

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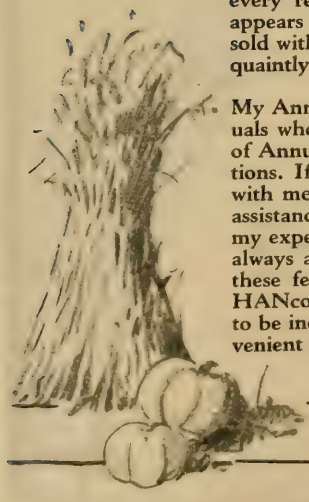

SNOW BIRDS
The Flight Northwards
Starts at JAYS
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In the first movement I have tried to capture the mood of adventure and physical exuberance; in the second, of the pathos which seems to underly all human existence; in the third, the mood of a positive will to power and action. The work is scored for three flutes (piccolo), two oboes, English horn, E-flat clarinets, two B-flat clarinets, and bass clarinet, three bassoons and contrabassoon; six horns (in F); four trumpets (in C), three trombones, tenor and bass tubas, percussion, and strings.

The first movement is pervaded by a rhythmic motive of $3 + 2$. A short introduction states this rhythmic motive in the tonality of C minor, which resolves into the E-flat minor tonality, in which the horns begin Theme I. Theme I is completed by trumpets and followed by a long development section of its characteristics. A less agitated middle section arises out of the introductory material, developing in melodic terms the rhythmic motive of $3 + 2$. This is interrupted by a further rhythmic development of the first phrase of Theme I (pizzicato strings, trumpets). After a return to a further melodic extension of the middle section material, the form enters its recapitulation section, leading to a long Coda in which the material is melodically developed in a three-part canon (tutti). The movement ends with a short restatement of the rhythmic motive, *pp – ff*. The predominant tonalities of the first movement are E-flat minor and D minor, ending in a superposition of D major over E-flat minor.

The second movement is a free use of the Rondo principle. The chief theme is stated by the violas (*con sordini*) after a short introduction in which the first two characteristics of this theme are stated and developed. The intermediate section introduces a long pastoral melody in the Æolian mode (wood-winds) over a four-voice choral accompaniment (muted strings). The second statement of the chief theme is made by oboes, English horn, bassoons, and divided violins over a descending design (pizzicato). Above this is continued the melodic contour of the second subject. The ending phrases of this

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second statement of Theme I are taken up and developed by the strings in a free-moving four-voiced choral treatment, resolving in a short canon of the opening phrase. This leads to a free four-voiced contrapuntal treatment of melodic characteristics of Theme I (wood-winds), over which comes a third subject (horns), leading to a dramatic development of the opening characteristic of Theme I (horns and trombones and low wood-winds, tympani, double basses); leading to the third statement of Theme I strings (pizzicato and arco), over which a further melodic development of Theme I is superimposed (wood-winds and horn). This leads to a background of divided second violins and violas and pizzicato double basses, which frames a cadenza (clarinet) in the nature of a further melodic outgrowth of Theme I. This section resolves into a Coda, low pizzicato strings as background for a short development of the third subject. The movement closes as it opened. The tonalities are predominantly E minor and A minor, opening and closing in E minor.

The last movement is a variation development of the theme, stated in the opening. It is a free use of contrapuntal devices, canon, imitation, etc., in which the characteristics of the theme are extended into autogenetic melodic designs of varying lengths and contours. A detailed analysis of its forms would be too esoteric for programme notes. The tonalities are predominantly G minor, with its nearly related tonalities. It resolves into G major in the final cadence.

* * *

It is said that, as a boy, Harris did not feel himself destined for a musical career. He studied piano after his family had moved to California, and, at eighteen, starting out on a farm of his own, he took up the clarinet in hours of leisure. He served as a private in the war, afterwards drove a truck, while studying music at night.

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He attended the University of California (Los Angeles) in 1921, but soon gave all his time to music, studying with Arthur Farwell. A suite for String Quartet (1924) and an Andante for orchestra (1925) are of these years. Mr. Farwell, writing in the *Musical Quarterly* (January, 1932), looks back with pardonable enthusiasm upon the youthful Harris, whom he taught his first musical steps:

"I had the opportunity of seeing his work in California as early as 1924, and I was convinced at that time that he would one day challenge the world. Aside from his manifest talent, my grounds for this belief lay in his mental vitality and breadth, in his insistence upon the subjecting of every accepted musical dictum and tradition, technical and spiritual, to a searching scrutiny, and a determination to work out a new, vital, and creative way in every musical sphere and relation."

It was in 1926 that Roy Harris made the almost inevitable pilgrimage of young American composers to Paris and Nadia Boulanger. He has since composed a number of chamber works, each of which has had ready performances, mostly in New York, Paris or our West. Included are the Concerto for piano, clarinet, and string quartet* (1927) [which has been recorded];

*Performed in Boston by the Flute Players' Club, December 10, 1933.

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a Suite for Women's Chorus and two pianos, on a text of Whitman (1928); Piano Sonata (1928); the First String Quartet (1929); a Sextet for Piano and Wind instruments (1932). The Variations for String Quartet (1933) were performed, as was the earlier string quartet, by the Pro Arte Quartet. The String Sextet (1933) was mentioned by Walter Piston as "quite the most significant work at the second Yaddo Festival."* Orchestral works include a Toccata (1931) and an Overture (1931). A symphony is listed with the date 1929. It was neither published nor performed, and the composer has decided not to acknowledge it as an official "first" symphony.

* * *

In conversation, the composer, who talks freely of his work, avows an indebtedness to Des Près and the early contrapuntists, to Bach, to the final Beethoven. He denies neo-classicism, has not deliberately sought old bottles for his new wine, but has rather found an inspiration and guidance from these masters, working out for himself forms which are quite his own. In an article headed "Problems of American Composers," Roy Harris speaks interestingly of the formal problem, particularly as regards rhythm:

*Mr. Piston is generous. His own admirable quartet was also played at the Festival.



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To be more specific: Our rhythmic impulses are fundamentally different from the rhythmic impulses of Europeans; and from this unique rhythmic sense are generated different melodic and form values. Our sense of rhythm is less symmetrical than the European rhythmic sense. European musicians are trained to think of rhythm in its largest common denominator, while we are born with a feeling for its smallest units. That is why the jazz boys, chained to an unimaginative commercial routine which serves only crystallized symmetrical dance rhythms, are continually breaking out into superimposed rhythmic variations which were not written in the music. This asymmetrical balancing of rhythmic phrases is in our blood; it is not in the European blood. Anyone who has heard the contrast between a European dance orchestra and an American dance orchestra playing in the same dance hall cannot have failed to notice how monotonous the European orchestra sounds. The Hungarian and Spanish gypsies have a vital rhythmic sense, but it is much more conventional in its metric accents than the native American feeling for rhythm. When Ravel attempted to incorporate our rhythmic sense into his violin sonata, it sounded studied; it was studied, because he

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did not feel the rhythm in terms of musical phraseology. We do not employ unconventional rhythms as a sophistical gesture; we cannot avoid them. To cut them out of our music would be to gainsay the source of our spontaneous musical impulses. The rhythms come to us first as musical phraseology, and then we struggle to define them on paper. Our struggle is not to invent new rhythms and melodies and forms; our problem is to put down into translatable symbols and rhythms and consequent melodies and form those that assert themselves within us.

The composer goes on to explain the elements of rhythm as he senses them—a simple bar of eight eighths he often feels in the following grouping of eighth notes: 3+2+3; or a bar of sixteenths might divide itself as follows: 3+3+4+3+3. If the true requirement of a rhythm is that it be organically consistent, his concept of melody is similarly plastic. He seeks for it a curve, form, and balance. He avoids a conventionally regular rhythmic pulse, nor will he admit of sequences—the repetition of the melodic pattern. This point is interestingly commented upon by Walter Piston, whose article on Roy Harris in *Modern Music* (January, 1934) is marked by sobriety and insight, while occasionally showing the inability of one composer completely to put himself in the shoes of another. "Sequences have a way of making their presence felt in spite of extensive variations of the original pattern. Be that as it may, one cannot help thinking that it is a needless limitation of resources

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to exclude any particular element of expression, there being a place for everything, as the saying goes. The continual change in length of the rhythmic units making up a melodic line imparts a sense of wandering and seeking which may account in part for the attempts to describe Harris' music in terms of the great open spaces of the West, the American pioneer spirit, and even the distant outline of the mountain range."*

As for his approach to harmony, Harris may again be allowed to speak for himself: "Harmony should represent what is in the melody without being enslaved by the tonality in which the melody lies. At the same time, harmony should center around a tonality sufficiently to indicate that tonality, because tonality is absolutely essential to form, and to harmonic contrast. Harmony should be considered from three standpoints, serving three different functions: first, for the architecture of tonalities; second, for melodic delineation; third, for dynamic resonance." The conventionality of the harmonic Harris here implied has been in fact often observed in his music. Henry Cowell has truly observed that it often sounds "unmodernistic" for this reason. "Modernism and originality have been so associated with harmony that if one performs for a sophisticated audience a work with new harmonies, it is taken for granted as modern; but if one performs for them a work with old types of harmony,† but with real innovations in rhythm, form, or even melody, it will be called old-fashioned, and the newer elements will pass unnoticed." Structurally speaking, Harris may be making his most notable contribution to music. He probably derives from the

*According to Farwell, "The difference between Harris's melody and most of the melody which we hear is the difference between a range of hills and a row of trees trimmed as in an Italian garden."

†Yet Harris is not altogether innocent of polyharmony.

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later Beethoven as much as any composer, although here he succeeds, perhaps preëminently, in making his procedure his own. He aims for organic structure by the continuous, germinal development of his subject. His invention seeks infinite variety in the extension of a theme, its melodic alteration, its modification by differently placed rhythmic accents, by contrapuntal manipulation.

"Harris appears to have the capacity for getting through his experiences," writes Rosenfeld. "His music has emotional progression and reaches round conclusions. And it is doubtful whether, if he does fill in the rugged outline of a composer he has drawn, any other American composer, original or traditional, will bulk larger than himself."

J. N. B.

ENTR'ACTE.

PORTRAIT OF SIBELIUS

By Lucien Price

In Finland one has a sense of being half in a play by an optimistic Ibsen (supposing such a blend possible) and the other half in a novel by a genial Tolstoy (to indulge in a supposition equally extrava-



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gant). Being asked if this impression were true, my Finnish hosts smiled and said it was not far wide.

Järvenpää ("Lake's End"), where Dr. Sibelius lives, is a village thirty miles from Helsingfors, in a landscape of spruce and fir, tidal estuaries and freshwater lakes, which recalls Nova Scotia or Southern Maine, although the farmhouse architecture looks exotic. "Villa Ainola," his residence, stands on a pine-wooded knoll overlooking the lake to the westward. Unpretentious, it is nevertheless quite beautiful and in excellent taste, and its interior of course abounds in mementos of a distinguished career; but the man himself is too interesting to permit of time being wasted on stage accessories.

In physique he gives the impression of being large and powerfully built, his head massive and sculpturesque, with the indices of will and intellect written in his strong jaw and broad forehead. His eyes, which are light blue, and habitually gentle, can also look flinty. The welcome he gives is cordial and his hospitality has even a touch of the grand seigneur. The villa has a twofold charm—abode of the artist-recluse together with the estate of a country gentleman, and, as the village includes a colony of artists, authors, and savants, he can have congenial society if he wants it, but mostly he does not, and a gentlemen's agreement is understood to exist whereby they leave one another alone.

The house is well stocked with books, for he reads omnivorously in Finnish, Swedish, German, French, and English, besides keeping up his Latin and Greek. Of these languages he speaks, in addition to Finnish and Swedish, German and French.

It is well known that he declines to talk of his creative process, less from any fear of disturbing the spring than because he con-

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siders such talk beside the point, since his music comes from his subconsciousness. "A man came here a few days ago," said he, "and asked me to give him a definition of my music. I was astounded! A definition of my music? *I* know nothing about it." But in the course of conversations, during which we were frequently discussing problems of artistic creation, he did give oblique glimpses into his own method. To dispose of the three stereotypes usual to writers about his music: influence of Greek and Latin classics, mood of Northern landscape, and impregnation with Northern mythologies, he said: "My classical training began when I was a little schoolboy with the customary 'mensa' and 'amo,' but of conscious modeling my orchestral style on the conciseness and precision of Greek and Latin I am certainly not aware. What I do find in the ancient classics is clearness of form, and"—this was said with great earnestness—"in them I find depth of feeling without sentimentality." The Finnish epic, the Norse sagas, and the poetic Edda of Saemund are, of course, amongst his intellectual living-room furniture. He speaks of them with minute knowledge, huge gusto, and almost boyish enthusiasm. In a discussion of the great gulf fixed between the thought of the Northern races and that of the Hebraic religions

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he instanced the violence of the passions and the immense vitality in the sagas in contrast to the submissive quietism of Christianity, and concluded with the remark, "No *'Durch Mitleid wissend'* there!" But had these Northern mythologies influenced his writing? "Not directly. One does not compose that way. Each art must speak its own language. If a writer about music, or about my music finds—let us say—landscape feeling in it, well and good: let him say so. But let it be understood that one does not come at the true inwardness of music through analysis; and that in what the analyst writes he speaks not for the composer but for himself." One of his daughters said of him, "This disrelish for self-analysis is the reason he has so little in common with German composers. They are given to analyzing and theorizing about their art. He does not speak that language."

His method of composition is to sketch and resketch with great care. This goes on a long while. When it is done, the work may be said to be finished, for the actual writing out of the symphony in full score often takes only two or three weeks. He does not compose at the pianoforte. One evening I remarked, "If people ask me what your house is like, I shall have to confess that I haven't seen a stick of your furniture so far." "You can tell them," said he, "that my pianoforte is a Steinway." "Do you use it much?" "Not now. My music is all in my head." Thus his composing goes on in his

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solitudes and at his writing-table; only occasionally was he wont to use the pianoforte, for he thinks orchestrally, and were he to use the instrument in the early stages of composition the tone-color characteristic to the pianoforte would blur and overlay his orchestral colors. "Our memories of our childhood at Järvenpää," said his pianist daughter, "are stirring: as far back as we can think we can remember waking in the night to hear him" (her gesture, indicated with the fingers of both hands, was that of searching out complicated intervals on the keyboard) "striking chords. Composing? More, I think, verifying or satisfying his ear. . . . Our childhood was also very serious. Life was not easy for our father, and we had to be kept quiet, for either he was working or he was asleep. We must not scream or chatter, and above all we must not sing. That is why among us daughters there is not a singer." But she agreed that their singing might be deemed to have perished in a good cause.

Among his compositions Sibelius speaks with especial affection of his violin concerto and how he enjoyed writing it.

"The violin, as I remember, was your instrument, and I like the idea of your having played it, when a boy, out of doors in the country and solitude."

"It was on a great rock beside a lake," he particularized, "and a much grander lake than this. You must not expect me to grow very enthusiastic over this lake. I have been accustomed to much finer."



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"That room opening to the balcony by French windows," said Dr. Sibelius, "is my study. I have the view over fields and lake and all the sunsets. And the cranes interest me immensely; they are very great friends."

"Your study seems to be a large room."

"No. Small. I prefer working in a small room. We have a family joke about it: 'In a small room thoughts grow great; in a great room thoughts might grow small.'"

The question arose whether it was best to keep regular working hours.

"I know it is supposed to be a good rule," he conceded, "but I never could accomplish my best work that way. It is no doubt excellent for scientific men, but," he quoted Goethe's dictum to Eckermann, "'My counsel is to force nothing and rather to trifle and sleep away all unproductive days and hours, than on such days to compose something that will afterwards give no pleasure.'"

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He evidently knows Eckermann's *Conversations with Goethe* from end to end, for he dipped into it freely and repeatedly, made some highly amusing comments on Goethe's "successively renewed youth" and on his estimate of Byron as "one of the world's most productive natures"; but he also spoke with profound respect for Goethe's capacity for work sustained up to the very day before his death. "It is like Beethoven on his deathbed studying the scores of Handel, and, when death did come—during a thunder storm—raising his clenched fist, to fall back like a crushed Titan. These are the grandeurs of the human spirit, and it makes one marvel at the passion and might of man. They seldom rise to greater heights than in such lives."

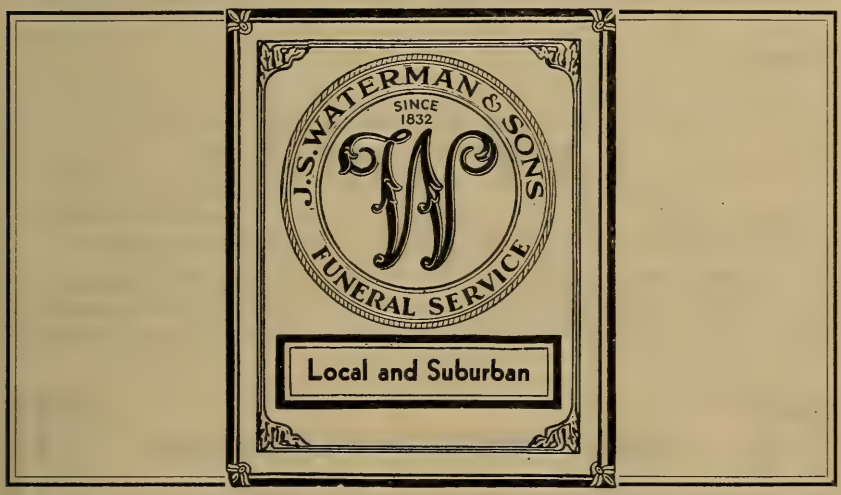
Those three great pages of Eckermann in which Goethe speaks of "the demoniac" were mentioned.

"It is fourth dimensional," said Sibelius. "I believe that faculty has always existed in men, and that the ancients had it, but that it must be repeatedly rediscovered."

Someone remarked that the Gretchen tragedy in *Faust* is not indicative of what Goethe himself ever was but of what he feared that he might become.

"That is what every artist does," exclaimed the composer. "He creates not what he is, but what he might be, or what he wishes he were."

The long period which elapsed between the first performance of his Fourth Symphony and its tardy acceptance by the public was a heavy disappointment to Sibelius, for it is in this work that he is



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first completely himself at full stature; but he is now resigned to these delays and expects them. He has even said that each successive Symphony needs from ten to twenty years to make itself understood. Moved by a remark about the slowness to comprehend Beethoven's last quartets, he resumed:

"Yes. A German composer, a young man of some eminence, came here to see me. As our conversation went on, he asked my advice and I recommended him to read the last quartets of Beethoven. He replied that there was nothing in them for him. I said no more. What I thought was, 'Evidently you were not born to read them!'"

His life at Järvenpää is secluded, although he has more visitors than (one suspects) he altogether cares for. It is varied by travel to England, to Germany, and to Italy, of which he is especially fond. In earlier days they went frequently to concerts in Helsingfors, returning by a midnight train. There was an earlier one which they generally missed, and it was an anxious suspense whether the conductor would speed up the finale of the last symphony in time for them to catch the early train, for the last one was known as a "Bummel Zug," and I got the idea that one needed a strong heart to ride on that train. "In fact," said Dr. Sibelius, "the train was a Pan-Athenæan which rapidly threatened to become Homeric!" and when they did arrive at Järvenpää there was still the two-mile tramp in deep snow and pitch darkness.

He is undisguisedly sensitive to landscape beauty. One evening after dinner, as we sat in the music room, before the maid climbed on a chair to light the candles in the chandelier, he interrupted the conversation to turn all eyes to a sunset sky flaming over the pine tops—a varnished glistening of hot, cherry red at the horizon, and cool watery green above, clear as a lake, which he said reminded him of the color of the water at Niagara. "We love the quiet out here," he added, "there is less to distract one from listening to the *Voces Intimae*."

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It is what Turgenev would have termed "A House of Gentlefolk," living quietly a life of great distinction, and no portrait of the composer is a true likeness which does not include the features of Mme. Sibelius, for it is she who, by devoting herself to the creation of an harmonious environment, has contributed largely to the creation of his works themselves. She comes of a distinguished Finnish family, the Järnefelts, notable for authors, artists, and musicians, and the intellectual union between her and the composer is very marked. The range of his interests is, of course, enormous, and the feel of his mind, so actively creative, is as different from that of the merely acquisitive scholar as the heave of an ocean groundswell is from the ripple of a land-locked lake. His conversation will range from the choric odes of the *Prometheus Bound* of Æschylus (which he did *not* employ for his *Oceanides*) to the Essays of Emerson, and he asks if those fine trees are still in the dooryard at Concord. Having endeavored to let him speak mainly for himself, let me speak briefly of what I saw, or thought I saw, in his face. It is the iron of his struggle here in the seclusion of this country place to say in music not what the publics in various musical capitals might be supposed to like, but what is in his mind and heart to utter. It is the grimmest battle any artist has to fight. He has fought it and won. The marks of it are in that powerful jaw and in those steely blue eyes, which can also be so gentle. How and when that look of iron came into him was revealed quite inadvertently by one of his former neighbors at Järvenpää, the windows of whose villa looked across wide meadows to the study of Sibelius.

"Often when I woke in the night," said he, "I would see his lights burning. He worked, frequently all night, by the beams of two tall thick candles like those on a church altar."

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* * *

Dr. Sibelius was evidently touched by the cordial warmth which is felt for his music here, and on our final evening together said: "Take my greetings and my gratitude to the friends of my music in America."

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By HERMON OULD (London)

(From *The Sackbut*, September, 1933)

"By the cigars they smoke, and the composers they love, ye shall know the texture of men's souls." Thus, without preamble, Galsworthy lays down the law in that most perfect of his shorter works, *Indian Summer of a Forsyte*. Having no more than an academic interest in smoking, I failed to notice the labels on the cigars which Galsworthy smoked; but closed eyes bring up a vision of him puffing at a weed (if that belittling word is not out of place) that appeared to give him that air of serenity and satisfaction which more than her accustomed quantity of milk gives a cat. By deduction I know that he smoked mild cigars, because old Jolyon could not bear a strong cigar or Wagner's music, and as Galsworthy shared his dislike of the latter, it may be assumed that he shared his preference for the former.

Galsworthy's interest in music was constant and his taste definite; but his attitude was not the attitude of the professional musician, and he had very little technical knowledge. Musical

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metaphors are not infrequently employed by him, sometimes rather pointlessly, but often aptly. His work is almost completely free from musical howlers. I only recall a couple. Gyp (*Beyond*), who being something of a musician ought to have known better, "did not realize how she had grown up in these few days, how the ground bass had already come into the light music of her life"; and Miltoun (*Patrician*), meditating on London, thinks of it as a "great discordant symphony of sharps and flats," which shows he was no musician. One is inevitably reminded of Tennyson's busy little brook which chattered over stony ways "in little sharps and trebles," presumably in order to find a rhyme for pebbles. But two ineptitudes are a modest gleaning from thirty volumes scattered about which are numerous allusions to music. Musicians pop in and out of his pages, and one of his chief characters, Fiorsen, in *Beyond*, is a professional violinist. Not a very estimable individual, consumed with self-pity and completely unstable—one hopes that Fiorsen did not stand in Galsworthy's mind as typical of the musical executant.

It is always interesting to observe how music affects the non-professional listener, for in no art is the cleavage between professional and non-professional so wide. It is almost as if their organs of hearing were differently constructed. To the professional musician music is not "like" anything else: it is itself. The non-professional is always at pains to liken it to something not itself. Gyp is stirred uncannily by the playing of Fiorsen. He had remarkable technique, we are informed, "and the intense wayward feeling of his playing was chiselled by it, as if a flame were being frozen in its swaying"—an image, surely, which nobody whose job was music would employ.

Some of Galsworthy's preferences are certainly identical with those of old Jolyon, who loved Beethoven, Mozart, Handel, Gluck, and Schumann, but I have no reason to believe that he, like old



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Jolyon, had any enthusiasm for the operas of Meyerbeer. In the matter of operas one was indisputably his favourite: Bizet's *Carmen*. Long ago he spoke to me excitedly about it. "Such a jolly good story," he said with almost boyish enthusiasm, "and such perfect tunes!" It was some time later that Mrs. Galsworthy and he decided to make an English translation of the libretto which should be more practicable, from the singer's point of view, than that quaint version which, with almost comical perversity, puts all the accents in the wrong places. The fruit of this labour of love was published only a month or so before his death. Ursula Greville, who went over the whole thing with him to make sure that every line was singable, told me how indefatigably he applied himself to the task, allowing neither her nor himself any rest until the whole text had been thoroughly overhauled.

It will be remembered that *Carmen* was Wilfrid Desert's favourite opera, and had a special significance for Dinny, his ill-starred beloved. "The Habanera! What a shiver its first notes always gave one! How wild, sudden, strange and inescapable was love! *L'amour est enfant de Bohême!*" And she goes on brooding of life and love and loneliness, until she is roused again by the Toreador's song. "A blot on the opera, its most popular tune!" she thinks; and then corrects her first thought, remembering that it was meant to blare above the desolation of that tragic end, as the world blared around the passion of lovers. The world was a heedless and a heartless stage for lives to strut across, or in dark corners join and cling together. . . . Perhaps she remembered, too, that Bizet expressed his own purpose very clearly by demanding that the Toreador's song should be sung *avec grand fatuité*.

For opera in general Galsworthy cared little. It is, he thought, a mongrel form, and one had always to be making allowances for it, giving it only a half-willing credence instead of the complete surrender which a work of art has the right to demand. Against *Carmen*, however, he would hear no criticism; for *Pagliacci* he had a special affection—again, probably, because the story took possession

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of the music and fused with it perfectly; the music of Gluck's *Orfeo* always evoked his enthusiasm, and *Che Faro?* was to him one of the greatest melodies every written. It was *Che Faro?* that Fiorsen played when he seized the fiddle out of a beggar's hands one evening off Piccadilly. "I'll make some money for you," he said. "He played wonderfully on that poor fiddle; and the fiddler, who had followed at his elbow, stood watching, uneasy, envious, a little entranced. This tall, pale monsieur with the strange face and the drunken eyes and hollow chest, played like an angel!" But even a genius performing in a Piccadilly by-street may miscalculate his drawing-power. Fiorsen was met with drawn curtains and closing windows like any derelict scraper-out of unwanted tunes. It was *Che Faro?* too, that Irene played for old Jolyon when Chopin's charms had been momentarily exhausted.

If you mentioned Wagner, Galsworthy shook his head, murmured his agreement with the later Nietzsche, and let it go at that. In *The Island Pharisees* something of his real feelings on the subject are shown. Two American ladies, assembled under the tent of hair belonging to a writer of songs, were discussing the emotions aroused in them by Wagner's operas.

"They projuice a strange condition of affairs in me," said the thinner one.

"They're just divine," said the fatter.

"I don't know if you can call the fleshly lusts divine," replied the thinner, looking into the eyes of the writer of songs.

I suppose it was Bach whom he placed on the supreme altitude. "He's a grand chap," he said; and once, when a young musician friend of mine declared his preference for Beethoven, J. G. replied: "I used to think like that, but you wait till you're ten years older: you'll come to Bach"—for which assumption of superiority he was promptly chidden by his wife. Notwithstanding this preference for Bach, his books contain very few allusions to him. One reference has a peculiar interest, owing to its sidelight on war-time mentality. A concert is in progress at Queen's Hall; the second num-

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ber, which, in spite of all the efforts of patriotism, was of German origin—a Brandenburg concerto by Bach. More curious still, it was encored. Certainly the repetition of a Brandenburg concerto, even the Third, would be something of a novelty, in peace-time or war-time. Was Galsworthy calling on his imagination, I wonder, or did Sir Henry Wood share in the prevailing habit of giving the "Tommies" whatever they wanted, cigarettes or concertos?

Before he had placed Bach on the loftiest pedestal, I imagine it was Beethoven who occupied that position, and the Seventh Symphony came highest in his esteem. Courtier (*The Patrician*) described it as the finest piece of music ever written, and dragged the haughty patrician, Miltoun, conscience-ridden and somewhat bitter, into Queen's Hall to listen to it. "The great lighted hall, filled with the faint blueish vapour from hundreds of little rolls of tobacco leaf, was crowded from floor to ceiling. . . . The first slow notes of the Seventh Symphony of Beethoven had begun to steal forth across the bank of flowers; and save for the steady rising of that blueish vapour, as it were incense burnt to the god of melody, the crowd had become deadly still, as though one mind, one spirit, possessed each pale face inclined towards that music, rising and falling like the sighing of the winds, that welcome from death the freed spirits of the beautiful." "Hasn't that shown you how things swell and grow; how splendid the world is?" asks Courtier, and Miltoun answers: "It has shown me how beautiful the world can be made by a great man."

It was the slow movement from Beethoven's Seventh that so profoundly moved the Reverend Edward Pierson, that unhappy believer doomed to function in an age of unbelief. To him, I fear, music was in many ways a narcotic, an escape from reality, a substitute for living. Whenever circumstances overwhelmed him, it was to music that he turned for solace, as the coarser-fibred turn to drink. Tintern Abbey to him is lovely like a great piece of music, for he put everything into music; and when his love for his daughter seems to overwhelm him, he goes to the piano and plays Men-

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delssohn's Prelude and Fugue in E Minor with a sort of dreamy passion. It was his way out of perplexities, regrets, and longings: a way which never quite failed him. He finds the modern sceptical spirit insupportable; turns to his little old piano, touches the shabby keys, and sings in a worn voice: "Holy, holy, holy, Merciful and Mighty!" He finds himself bewildered by the sudden change of relationship between him and his daughter. . . . Slips away; mounts to the organ loft of his church, plays soft modulating chords "wandering into each other." And on that occasion when the Bach concerto was encored at Queen's Hall, his favourite piece of music, the César Franck sonata, is performed. What insight Galsworthy showed in linking up César Franck with this sympathetic, but rather futile clergyman, left over, as it were, from a previous generation: Franck, with his never-ending yearning and somewhat too consciously worked-up exultation! The sonata brought Pierson 'a view of heaven, of devotional blue air where devout stars were shining in a sunlit noon, above ecstatic trees, and waters where ecstatic swans were swimming." When, under the bludgeoning of fate, he gives up his church, it is to music that he flies for comfort. "Of all that he would leave, he would miss this most—the right to come and play here in the darkening church, to release emotional sound in this dim empty space, growing ever more beautiful. From chord to chord he let himself go deeper and deeper into the surge and swell of those sound waves, losing all sense of actuality, till the music and the whole dark building were fused in one rapturous solemnity."

Chopin is often evoked by Galsworthy—the counterpart in music of the remote and lovely Irene—but I do not remember that Brahms is ever mentioned. And yet Galsworthy was a great Brahmsian, holding back only from the Fourth Symphony. The songs delighted him, and "Muss es Eine Trennung geben," from the Magelone Lieder, seemed to him one of the most beautiful songs ever written. His

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nephew, Rudolf Sauter, would play it on the flute to him. I always remember with amazement an evening at Bury when, quite unprecedentedly, I burst into song. At dinner I had rather crudely mimicked a typical bass singing Handel's "O ruddier than the cherry," upon which J. G. surprisingly decided that I must be made to sing when we got to the drawing-room. I withdrew behind the absence of music, but a few volumes of Lieder were produced and I sang some of the Schumann *Dichterliebe* to my own inadequate accompaniment. Then Mrs. Galsworthy—a trained musician and excellent reader—offered to play for me, with the usual result when enthusiastic amateurs are let loose: we went on playing and singing for hours—Schumann, Brahms, and, I think, Shubert—unmindful of the time and even, I fear, of J. G., who, at midnight quietly decreed that it was bedtime.

Symphony, E-flat major, No. 5, Op. 82

Jan Julius Christian Sibelius

(Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää)

This symphony was composed before the World War. It was performed at Helsingfors as early as the spring of 1914.* It is said that the symphony was revised before performances in other cities, among them Stockholm. The first performance in England was on February 12, 1921, when Sibelius conducted. The first performance in the United States was at Philadelphia by the Philadelphia Symphony Orchestra on October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra on April 7, 1922. This has since been performed December 15, 1922, November 11, 1927 and January 27, 1933.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, kettledrums, and strings.

I. Tempo molto moderato.

II. Allegro moderato, ma poco a poco stretto.

*We are indebted for this information to Mr. Richard Burgin. Baker's Dictionary of Musicians says the symphony was "completed" in 1916. Should not "revised" be substituted for "completed"? The London *Times* of January 24, 1931 stated that this symphony was produced at the celebration of the composer's 50th birthday in 1915.

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III. Andante mosso, quasi allegretto.
IV. Allegro molto.

The first two movements are here played as one.

When the symphony was performed in London the *Daily Telegraph* had this to say: "It is true that this symphony is designed on broader lines than its predecessor; it contains more positive statement of its ideas, many of which are of the simplest melodic kind, that the coloring is richer and fuller, with more use of the effects of orchestral masses. . . .

"The first two movements are closely linked together by a four-note motto theme which pervades the greater part of the subject-matter of both; they are distinguished by a contrast of mood. The first is a dreaming fantasy in which many motives and forces contend; the second unifies them in a more closely knit scherzo rhythm. Through both of them the strings supply in an uneasy background of shimmering sound, while the voices of the wind instruments are more closely articulated.

"The third movement is Andante quasi allegretto. The rather dry rhythmic pattern of the chief theme is discussed among the instruments in a way which is strangely Mozart-like, and marks more definitely Sibelius's abstracted devotion to pure beauty of design. The Finale launches out into a franker expression of feeling. Its second subject makes an almost passionate appeal on its first revival, and this appeal is intensified in the long development of it which leads to the coda. Yet somehow this ending left the feeling that the composer had not allowed himself to say all that he meant, or the thing which he meant most of all. This may have been partly in the playing, for Sibelius is a difficult conductor to follow.

"Sibelius, both as composer and conductor, stands apart, a lonely figure seeking with difficulty to bring the ideals which are intensely real to him into touch with other minds. Possibly it is his struggle for expression which sometimes recalls Beethoven as one listens to him."

* * *

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Eric Blom wrote concerning the Fifth Symphony in the London *Daily Telegraph* the day of the first performance in London:—

"That the new symphony, whatever its immediate reception may be today, is thoroughly typical of this intensely national and, at the same time, unmistakably personal composer none will, I think, venture to deny. But it may be too much to expect that every hearer will at once take kindly to so unconventional and unadorned a composition. Those who like their music served up with a dazzling display of orchestral colors or intricate thematic development will perhaps be somewhat startled by the directness and bareness of the Finnish composer's idiom, which is deliberately limited to the expression of essentials and rigorously omits all merely decorative redundance. But it is precisely Sibelius's reticence, his horror of factitious display and of compliance with ephemeral fashion, that stamps him as one of the great living composers and constitutes his trenchant and highly individual style.

"Unlike the fourth symphony, performed last year, which deals with the poetical aspects of nature, the fifth gives the impression of being concerned with great human experiences; it is full of the heroic passion of an epic poem, told in a simple but forcible and arresting language.

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Strauss . . Orchestral Suite from "Der Bürger als Edelmann," Opera based on Molière's Play, "Le Bourgeois Gentilhomme"

Overture to Act I—Jourdain the Bourgeois.
Minuet.
The Fencing Master.
Entrance and Dance of the Tailors.
The Minuet of Lully.
Entrance of Cleonte.
Introduction to Act II (Intermezzo);
Dorantes and Dorimère—The Count and Countess.
The Dinner (Music at Table and Dance of the Young Kitchen Servants).

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Suite from the Music for Molière's "Le Bourgeois Gentilhomme" ("Der Bürger als Edelmann") Richard Strauss

(Born at Munich, June 11, 1864)

This instrument suite, like the rococo opera *Ariadne auf Naxos,* is one of the ultimate products, delightful and self-sufficient, of the unwieldy combination of opera and play with music which Richard Strauss and Hugo von Hofmannsthal jointly evolved about Molière's *Le Bourgeois Gentilhomme,* and first produced at Stuttgart at the "Little Theatre" on October 25, 1912. The piece was contrived with elaborate care by the composer and his librettist, as their correspondence shows. It was produced lavishly, with expensive actors, singers, and orchestra, mounted by Max Reinhardt (Frieda Hempel, designed for the coloratura part of Zerbinetta, was unable to sing and Margarethe Siems took her place. Victor Arnold was the Jourdain. The composer obtained musicians who owned fine old stringed instruments, among them four Stradivari violins, to assure a rich effect for the solo voices in the orchestra of thirty-six, which the score required. Max Pauer played the piano part. Strauss conducted.)

Mr. Arthur Abell, Berlin, correspondent of the *Musical Courier,* thus described what Beerbohm Tree later called "a delicious outrage upon Molière":

> "Molière's play, though good old French comedy of its kind, is of no especial interest today, particularly in Hofmannsthal mutilation. One Jourdain, a *bourgeois* of unusually common origin, after making a fortune in trade, has installed himself in a sumptuous home and is surrounded by a host of servants and all the external evidences of wealth. The boorish but good-natured simpleton longs for the polished manners and the allurements of aristocracy. He takes lessons in dancing, singing, fencing, and philosophy; he also becomes an art Mæcenas and furthers a young musical genius, the composer of *Ariadne auf Naxos.* Jourdain is in love with the Marquise Dorimène, a charming widow, and he gives a dinner in her honor. Count Dorantes, a courtly but reprobate nobleman, in return for many financial favors at the hands of Jourdain, induces the marquise to accept the invitation by leading her to believe that it is he who is giving the affair for her at Jourdain's house. For the entertainment of his two guests, after the dinner, Jourdain has engaged two troupes of singers who are to present the opera *Ariadne auf Naxos* and the burlesque *The Unfaithful Zerbinetta and Her Four Lovers.* Both works have been composed by Jourdain's protégé, mentioned above. The music played during the repast is a very clever symphonic poem in miniature, illustrating, chiefly with reminiscences, the different courses. While the Rhine salmon is being served, the orchestra plays snatches from 'Rheingold,' and during the roast mutton the bleating of the sheep from 'Don Quixote' is heard. The banquet is interrupted by the unexpected appearance of Jourdain's wife, who makes a violent scene. The disgusted marquise would leave the house, but is detained by the Count for a time. Jourdain finds it necessary, however, to curtail his program, so he orders the composer to combine his two works and to give them simultaneously. The young apostle of the Muse is in despair, but there is no help for him, and the changes are quickly made. Now comes the opera itself, with

Jourdain, his two guests, the young composer and his teacher as audience. Here we have a stage within a stage. Hofmannsthal has made a free and by no means interesting use of the mythological story of Ariadne, who has been deserted by Theseus and left on the desert island of Naxos. She sings her despair and longs for death. In vain do her three companions, the singing nymphs, endeavor to console her. The sudden entrance of Zerbinetta and her lovers transports us from the tragic to the ludicrous. Finally the god Bacchus appears, wins Ariadne's love, and transports her to realms of eternal bliss."

There were three Stuttgart performances, after which the "opera-play" passed to other German cities, with varying success, according to the equipment of the opera houses, and the imagination of their directors in coping with a period piece entirely apart from routine and precedent (Strauss approved the productions at Berlin and Vienna, at least; the sensitive poet was suspicious, took no chances of beholding his pet mangled, and, with the shining exception of the Viennese production, which he warmly praised, stayed scrupulously away.) The piece had a certain success, the wit and charm of the music were pretty generally admitted. But the novelty of beholding the colossal Strauss turned miniaturist could not long induce the public to sit through the four hours which the play and its culminating opera required. While *Der Rosenkavalier* continued merrily on in the popular favor, their latest essay showed signs of expiring from the stage. Both men realized that they had tried to combine more than one evening would hold, and accordingly,

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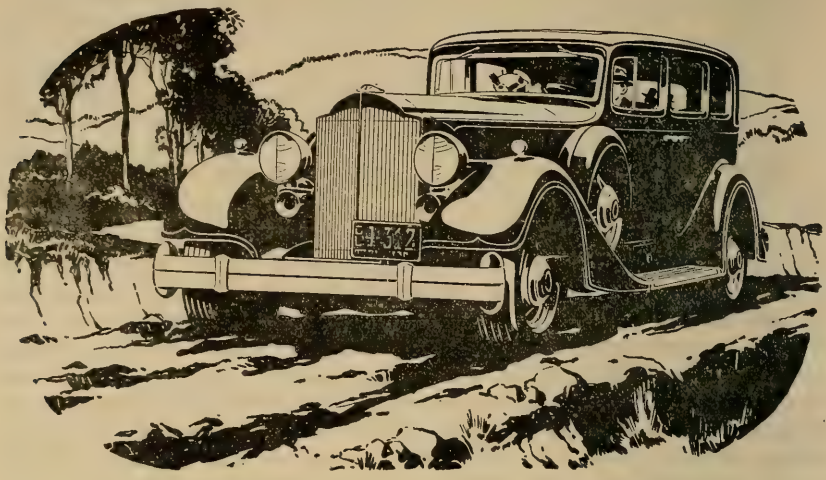
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in 1913 they revised their score, making the opera and the play produceable as separate entities.

The composer explained:

> "Molière's comedy has been entirely eliminated, and the erstwhile interlude in dialogue form, which represented the transition from the comedy to the opera, I have set to music and elaborated considerably. This interlude, which Hugo von Hofmannsthal has also subjected to a literary revision, is intended to represent the tragedy and tragi-comedy of the youthful composer dependent on a Mæcenas, singers, and lackeys, similar to the youthful Mozart in the beginning of his glorious career. And so the young composer has become the leading figure, vocally as well as dramatically, for the creation of which my friend and colleague, Leo Blech, is to be essentially credited. It was acting upon his advice that I composed the female voice for this youth. The rôle of the ballet master has also been rearranged and elaborated and is written for a tenor. Furthermore, I have tried a new experiment, transforming the secco-recitatives into smaller musical numbers. The finale has also been altered, the humorous satirical epilogue being eliminated so that the opera is concluded with the duet between Ariadne and Bacchus."

The independent *Ariadne auf Naxos* had its first American performance by the Philadelphia Civic Opera Company, November 1, 1928. (The florid aria of Zerbina was sung by Mabel Garrison at these concerts on November 23, 1917, Dr. Muck, conductor.) The London production of "The Perfect Gentleman" on May 27, 1913,



was an English translation by W. Somerset Maugham of the original version as play with attendant opera. Sir Herbert Beerbohm Tree, who then produced the work jointly with Sir Thomas Beecham, himself took the part of Jourdain, Phyllis Neilson-Terry, Dorimène.

The instrumental suite had its first American performance at these concerts, February 11, 1921, Pierre Monteux, conductor. In making his revision, Strauss adapted two numbers from the music which Lully wrote for the original performance of *Le Bourgeois Gentilhomme* at Versailles before Louis XIV on October 14, 1670, when Lully acted Muphti. Strauss's suite, which utilizes practically all of the original incidental music, is as follows:

I. *Overture to Act I—Jourdain the Bourgeois.* ("We see the 'hero' of 'Le Bourgeois Gentilhomme' strutting along—awkward, self-complacent, coarsely jovial yet inwardly uncertain (note the abrupt modulations). The overture ends with the charming little song which 'the composer' improvises in the prologue of 'Ariadne auf Naxos' "—Richard Specht.)
II. *Minuet* (Flutes and Strings). From Act I (No. 6).
III. *The Fencing Master* "illustrates the bragging instructor, and the clumsy attacks, thrusts, and guards of his pupil."
IV. *Entrance and Dance of the Tailors.* The Dance suggests a polonaise.
V. *The Minuet of Lully,* like "The Entrance of Cleonte," is an adroit orchestration of a number from Lully's incidental music to the same play.

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VI. *Courante. Ziemlich lebhaft.*

VII. *Entrance of Cleonte* (after Lully). The introduction is for the muted strings, followed by a middle section for the wood-winds, and a reprise for the whole orchestra.

VIII. Introduction to Act II (Intermezzo). Dorantes and Dorimène.
Andante galante e grazioso. Specht calls this number "a Rococo portrait."

IX. The Dinner (Table Music, and Dance of the Kitchen Boys). The affair opens pompously, *alla marcia,* with an allusion to the short aria of the fencing master in the "Ariadne" prologue. Quotations from the "Rhinegold" motives accompany the service of the Rhine salmon. Harp glissandi and a sentimental allegretto introduce the first course. A little andante episode is said to suggest the conversations at table. There are florid passages with trills as the "roasted thrushes" are brought on. To conclude—a rapid *Tanz des Küchenjungen.*

The suite is scored as follows: The string sections, in which each player has an individual part, consist of six violins, four violas, four violoncellos, and two double-basses; harp, two flutes (interchangeable with two piccolos), two oboes (one interchangeable with English horn), two clarinets, two bassoons (one interchangeable with double-bassoon), two horns, trombone, trumpet, pianoforte, kettledrums, campanella, side drum, bass drum, tambourine, cymbals, and triangle.

* * *

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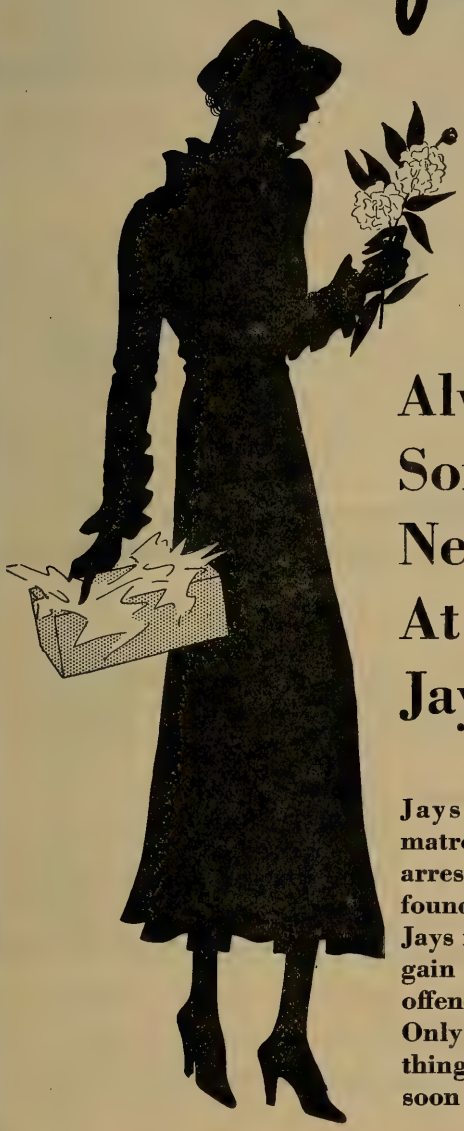
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cal world, in 1912, of the then latest "monstrosity" of the surpassingly brilliant but outrageously eccentric Richard Strauss. A reversion to classical simplicities, as rare then as it is common now, was found tremendously titillating when it came from the colossal orchestrator. Henry T. Finck's book (which openly derides the composer) reflects the attitude of the times, though it was written in 1917. He found the play-opera "new-fangled," and Zerbinetta's aria filled him with wonder: "a florid song of the floridest kind in a Strauss opera, of all places in the world!" When Strauss announced that his own production would have but three performances, and those in a little theatre seating eight hundred, the plan was looked upon as another of his perversities. The correspondent of the *London Times* reported the general state of mind at Stuttgart:

> "This week Stuttgart has been crowded with musicians from all parts of Europe, who have come to take part in the first great event in the career of the new opera house, the production of Richard Strauss' latest work, 'Ariadne auf Naxos.' One should not, however, name Strauss alone. Strauss and Hofmannsthal together are filling the hotels to overflowing and sending up the price of seats in the little opera house to 50 marks apiece, for, although Strauss is by far the biggest figure in German music today, it is no purely musical interest which sets tongues wagging and pens scratching and wires flashing messages from Stuttgart to every European capital. When these two heads are hatching plots together, one knows that something totally unexpected will

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come of it; and the more unpretentious the title is, the deeper one suspects the plot to be laid. As usual, the plot has been well covered by rumors that Strauss now believes in going back to Mozart, and that the future lies with small orchestras, small theaters, small everything in fact except small prices."

The fact that there were cuts and changes made even after the last rehearsal, that the critics at that rehearsal were asked to withhold their reviews until after the third performance, was regarded by Mr. Finck as "one of Strauss' jokes—an exhibition of humor about on a level with his musical quotations from Wagner's *Rhinegold* and his own *Don Quixote* while the Rhine salmon and the mutton are served at the banquet. But it made talk, and talk means free advertising." It seems not unreasonable to suppose that Strauss and Hofmannsthal, venturing in a difficult and untried *genre,* working intensively towards an integration and comprehensibility in their "hybrid" production, should have found even last minute changes necessary, and should have asked that the press verdict be withheld for the rounded whole. Strauss, as his letters now show, was directing all of his executive powers towards an initial "perfect performance." Hofmannsthal, feeling that his reputation hung on the clear and manifest realization of his stylistic purpose, was no less anxious.

Indeed, the picture of the composer at work which the Hofmannsthal correspondence reveals, is startlingly different from the legendary figure of not very many years ago, who was supposed to have been "perpetrating" huge jokes on the world, in the way of

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"cacophonous" music, and "unspeakable" subjects to match it. Now that the shocks have been softened by custom, now that we can pass by such details as the sheep, or the windmills, or the baby's bath, or indeed the Rhine salmon, for what they are—minute personal strokes of the artist in a large design—it is at last possible to listen to the music directly for its own merits, unclouded by obfuscating arguments about the pros and cons of programme music.

Strauss's abilities, which enable him to accomplish at once a great score and a shrewd deal, seem hardly to include the faculty of presenting his music in such a way that the public will grasp his intentions. If he published a programme with a new work the public called it preposterous. If he withheld it, they became curious and importunate; if having held back, he yielded a programme, they called him inconsistent. Strauss once confided to his librettist: "you are wrong if you think that the additional scene you have written makes everything quite clear—for some few, yes! but for the multitude? And then think of the scribblers! And how quickly misleading catchwords take root that it takes fifty years to get rid of!"

* * *

As in other cases, the first concept of both comedy and opera were Hofmannsthal's. In January, 1911, even while *Der Rosenkavalier* was in final rehearsal, he began to develop the idea of "an old romantic opera, and yet something essentially of today, actual and

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symbolic." He called it "Das Steinerne Herz." Apparently it had been discussed before, but vaguely. Strauss, responding with interest, urged him to study some old opera airs for the form, and he asked for a coloratura air—"Gilda's air, or any other will do—but, best of all Mozart or Gluck." In a letter of March 29, he abandoned "Das steinerne Herz" for a fairy opera "which will bear the same relation to *Die Zauberflöte* as *Der Rosenkavalier* does to *Figaro*—not that there is any imitation in either case, only a certain analogy." He spoke in the same letter in a long parenthesis of a "30 minute opera for a small orchestra, which I have in my head almost completed. It is called *Ariadne auf Naxos,* and is a mixture of heroic mythological personages in eighteenth-century costume—full-skirted coats, and ostrich feathers—and other characters from the *commedia dell arte,* Harlequin and Scaramouche, who are perpetually interweaving a *buffo* thread with the heroic element. It should provide you with an opportunity for employing your genius on a subject half playful, yet sincerely felt in an intentionally restricted form."

In May he brought up the idea of a Molière play (also previously mentioned), and dwelt upon the virtues of *Le Bourgeois Gentilhomme.* He suggested introducing his little opera as a *divertissement* in the dinner scene. Strauss was delighted: "There is opportunity for some charming 'conversation music' during the ballets of the dancing masters, the cooks, and the tailors. The whole idea amuses me greatly, and I feel sure I shall be able to do something out of the common with it. I am impatient to see your manuscript."



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From this point, both were deep in the details of their work, so deep that the earlier project for *Die Frau ohne Schatten* was entirely set aside for the time being. They constantly exchanged views so that they might work, as Hofmannsthal expressed it, "not in conjunction each with the other, but actually with the other's eyes." As usual, composer and librettist started off in beautiful accord, each stimulated by the other's ideas. Their friendship never crossed the bounds of a businesslike cordiality—to Hofmannsthal the composer was always "Dr. Strauss." Strongly as the two were held together by mutual advantage, the time arrived, as their work reached its final stages, when their relationship was much strained. In these cases it became increasingly clear that each was striving primarily for success in his own department. Then must Strauss have envied the single-minded Wagner, who was never forced to bargain and compromise with a "difficult" poet.

Strauss seems to have handled his poet adroitly enough. The first real rub came when on July 14, Strauss, receiving the completed text of *Ariadne,* commented upon it with very measured enthusiasm: "It will go very nicely to music, only I should have liked the speeches of Ariadne and Bacchus to be rather more significant, with an undercurrent of rising emotion; all that part must soar higher, like the end of *Elektra*—it wants more sunshine, more of the Bacchic spirit."

Hofmannsthal is immediately up in arms. The poet is wounded; he is also alarmed, for a lack of sympathy in his collaborator will endanger their project. "I must confess," he begins, "I am rather upset by your curt and cool reception of the completed manuscript of my *Ariadne* when I compare it with the genial welcome which you gave to each separate act of *Der Rosenkavalier,* and which lives in my memory as one of the most genuine pleasures I experienced

(Continued on page 707)

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in that connection." He goes on to explain at eloquent length his psychological concept, his "basic idea" of the scene in question. "It would give me great pleasure," he concludes anxiously, "if, on receiving this letter—written in the spirit of intimate friendship—you would send me an early reply which might make me feel something of that personal contact which I so much enjoyed during our former collaboration, and which has become indispensable to me."

Here is Strauss's reply, wherein he tactfully sets things right, while turning the disagreement to good purpose:

> "I am truly sorry that, in my dry way, I failed to convey to you that grateful response which your work deserves, and to which you were kind enough to look forward. I have now the double pleasure of feeling that this time there can be no possible misunderstanding, and of reflecting that my coolness has drawn so splendid a letter from you. I will have both the libretto and your letter typed, and will send them to you in a day or two. I hope that you will then calmly compare the two, and see whether you cannot get something of the letter into your text, with a view to making the symbolism a little plainer. So please don't be angry with me—perhaps, after all, my want of understanding may act as a stimulus, and I beg you will regard it merely in this light. We shall both incite each other to yet greater efforts."
> (Garmisch, July 19, 1911.)

The letter had exactly the desired effect. "Send me copies of the letter and libretto," Hofmannsthal wrote, "as soon as you can. I will read, correct, and compare them with the greatest pleasure." The two at once found themselves in workable accord once more.

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It has been stated more than once that Strauss and von Hofmannsthal wrote their *Bürger als Edelmann* out of gratitude to Max Reinhardt, who had notably helped them in staging the first production of *Der Rosenkavalier,* in Dresden. The score was indeed dedicated "in gratitude" to Reinhardt, and they had plentiful cause for gratitude in his production. But that gratitude was a motivating cause for the piece scarcely appears. The subject was probably mentioned to Reinhardt while *Der Rosenkavalier* was in rehearsal, for it was at that time that Hofmannsthal first began to develop the ideas which were to lead him to *Le Bourgeois Gentilhomme.* The letters show that there must have been some sort of verbal understanding. Hofmannsthal made it clear to Strauss that he looked upon Reinhardt as indispensable.

At the first scent of trouble he wrote, "I am not naturally obstinate, but wild horses will not induce me to proceed with my adaptation of Molière's play unless Reinhardt is to produce it." Nevertheless, when Strauss made his first arrangements for the production, Reinhardt apparently stood in the way of a decision upon a suitable theatre and the proper placement of his orchestra, and he complacently expressed himself ready to let Reinhardt go.

Hofmannsthal's answering letter (of December 18, 1911) may best be described as the tantrum of a person threatened with the deprivation of the one thing in the world he feels he must have. He is by turns hurt, outraged, desperate, threatening. The slight upon Reinhardt (then in London) was nothing as compared to the slight upon himself, the breach of a gentleman's agreement,

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the danger to their play and to his reputation (it must be suspected that the poet whose *Rosenkavalier* was "misunderstood" by the world was fearful for his next venture).

Space permits a few characteristic passages:

> "But you—that you could find it in your heart to brush aside my best interests, everything that means for me the realization of my fancy's dream—to force me into a position which I feel to be degrading—this touches me; the mere intention on your part, the thought of your entertaining such a possibility, hurts me, hurts me more than I can say. I find myself misunderstood and injured in a most vital part of our artistic relationship. . . . At the present crisis you have it in your power to deprive me for ever of any desire for a similar undertaking. . . . I beg you by all that is holy, do not do me this wrong—if you do, you injure us both, and the bond of union between us. . . . All this, in incompetent hands, will be wasted, meaningless, a confused and ragged mass—whereas in our hands, Reinhardt's and yours and mine, the thing may be made a singing blossom, the incarnation of the dance. Love is what it requires—enthusiasm, the spirit of improvisation."

The poet had his way, but not without conceding some bargaining points which were extremely valuable to the composer. The Berlin "Deutsches Theater," which they had planned upon, evidently did not suit Strauss's musical purposes, nor did the large opera



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house which only was available in Dresden. Probably with the definite intention of having his chamber orchestra sound with the best effect, he fastened upon the Little Theatre at Stuttgart for the initial production. Dresden might come afterwards, under the direction of another; Stuttgart they must have for their own lavish production—their "perfect performance." And to Stuttgart, with open reluctance, Hofmannsthal and Reinhardt had to agree.

J. N. B.

SYMPHONIA DOMESTICA, OP. 53 RICHARD STRAUSS

(Born at Munich, June 11, 1864; living in Vienna)

When Richard Strauss was sojourning in London late in 1902, he said to a reporter of the *Musical Times:* "My next tone-poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous—a triple fugue, the three subjects representing papa, mamma, and the baby.* The symphony was composed in 1903. On the last page of the score is this note: "Charlottenburg, December 31, 1903." The score was published in 1904. It is said that Strauss received from the publisher a sum equivalent to nine thousand dollars for it.

The symphony was performed for the first time at the fourth and

*See The *Musical Times* (London), January 1, 1903, page 14.

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last concert of the Richard Strauss Festival in Carnegie Hall, New York, March 21, 1904, by Hans Hermann Wetzler's Orchestra.* The composer conducted. The concert began with a performance of Strauss's "Don Juan," and closed with a performance of "Also sprach Zarathustra." (It may here be said that Strauss's Symphony in F minor, Op. 12, was also performed for the first time in New York by the Philharmonic Society of that city and from manuscript on December 13, 1884, when Theodore Thomas conducted.)

The first performance of the Symphonia Domestica in Europe was at the Fortieth Festival of the Allgemeiner Deutscher Musikverein at Frankfort-on-the-Main, June 1, 1904. The composer conducted. The first performance in Belgium was at a *Concert Populaire*, November 13, 1904, when S. Dupuis conducted. The first performance in England was on February 25, 1905, at the Queen's Hall, London. Henry J. Wood was the conductor. The first performance in France was at a Colonne concert, Paris, March 25, 1906, when the composer conducted.

The first performance in Boston was at a concert of the Boston Symphony Orchestra (Dr. Muck, conductor) February 16, 1907. The symphony was played again in Boston by the Boston Symphony

*The late Henry T. Finck wrote that Wetzler "had the support of a millionaire. . . . It cannot be said that this festival was a brilliant success, notwithstanding the co-operation of the composer and his wife. The press was for the most part hostile; so much so that when, a little later, Strauss came across a fault-finder in Chicago, he asked: 'Are you perhaps from New York?'" This orchestra had been organized by Wetzler in 1903. It appears that it was not wholly adequate; in "Don Quixote" it broke down. There were fifteen rehearsals for the Symphonia Domestica. The Festival drew small audiences; the deficit was large.

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Orchestra, March 30, 1907; March 19, 1910; March 16, 1912; December 21, 1923; April 25, 1924; October 14, 1927; November 15, 1929; January 30, 1931.

The dedication of the symphony reads: "Meiner lieben Frau und unserm Jungen" ("To my dear wife and our boy").

The symphony is scored for piccolo, three flutes, two oboes, oboe d'amore,* English horn, clarinet in D, clarinet in A, two clarinets in B-flat, bass clarinet, four bassoons, double-bassoon, eight horns, four trumpets, three trombones, bass tuba, four saxophones *ad lib.*,† four kettledrums, bass drum, cymbals, triangle, tambourine, Glockenspiel, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses, two harps.

When the symphony was played in London for the first time, an "official" description was published, and an elaborate analysis was prepared by Messrs. Kalisch and Percy Pitt. The *Daily News* of February 23, 1905, published the former with a prefatory note:—

"In accordance with his custom the composer has not put forward a definite programme of his own, but, with some inconsistency, he has allowed a description to be made public,—with some inconsistency, because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more com-

*The *hautbois d'amour, oboe d' amore,* was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The one was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, of Brussels.

†Strauss says, "only in cases of extreme necessity *ad libitum.*"

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fortable in ignoring the programme. The only indications given are in the subheadings to the separate sections of the symphony. The official description of the symphony runs as follows:—

"'The symphony continues without a break, but has four well-defined sections:—

1. Introduction.
2. Scherzo.
3. Cradle-song and Adagio.
4. Finale: Double Fugue.

"'The symphony is concerned with three main themes, that of the husband, that of the wife, and that of the child. The husband theme is divided into three sections, the first of which is marked "gemächlich" (easy-going, or deliberate), the second "sinnend" (meditative), and the third "feurig" (fiery). The first section of the symphony, the introduction, is devoted to an exposition and treatment of the chief themes, or groups of themes, its most striking feature being the introduction of the child theme on the oboe d' amore, an instrument which has practically fallen out of use. The composer himself has spoken of this theme as being of "almost Haydnesque simplicity." On this follows a very characteristic passage, which has been interpreted as representing the child in its bath. The scherzo bears the headings: "Elternglück—Kindliche Spiele" (Parents' Happiness—The Child at Play). Its chief theme is the child theme



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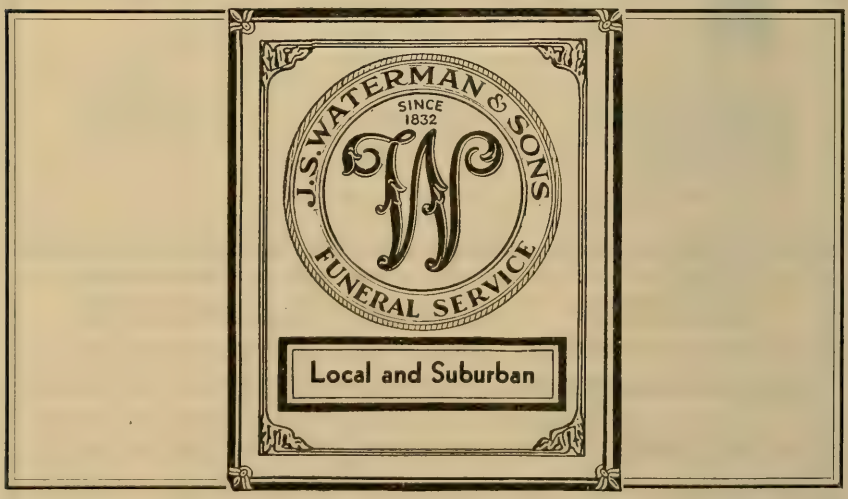
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in a new rhythm. At its end the music suggestive of the bath recurs, and the clock strikes seven. We then come to the lullaby, where we have another version of the child theme. The subheadings of the adagio are: "Schaffen und Schauen—Liebesscene!—Träume und Sorgen" (Doing and Thinking—Love Scene—Dreams and Cares). This elaborate section introduces no new themes of any importance, and is really a symphonic slow movement of great polyphonic elaboration and superlatively rich orchestral color. The gradual awakening of the family is next depicted by a change in the character of the music, which becomes more and more restless, the use of rhythmical variants of previous themes being very ingenious; and then there is another reference to the bath music, and the Glockenspiel indicates that it is 7 A.M.

* * *

"'In this way we reach the final Fugue. The principal subject of this is also a new version of the child theme. Its subtitle is "Lustiger Streit—Fröhlicher Beschluss" (Merry Argument—Happy Conclusion), the subject of the dispute between father and mother being the future of the son. The Fugue (the chief subject of which is another variant of the child theme) is carried on with unflagging spirit and humor and great variety of orchestration, the introduction of the four saxophones adding fresh colors to the score. As the Fugue proceeds, the child theme gradually grows more and more prominent, and finally seems to dominate the whole score. Some new themes, all more or less akin to it, and all in the nature of folk-tunes, are introduced. The father and mother, however, soon assume their former importance, and the whole ends with great spirit and



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in the highest good humor with an emphatic reassertion of the husband theme with which it began, suggesting that the father had the last word in the argument.' "

Here we have the second section of the husband's theme characterized as "sinnend" instead of "träumerische." The latter is the term published in the score.

It may here be said that after the musical sentence characterized in the score as träumerisch," a short phrase, orchestrated for clarinet in A, two clarinets in B-flat, and a bass clarinet, is characterized by the composer "mürrisch,"—ill-humored, peevish, cross. This theme is used afterwards most sparingly. At the same time it is a singular fact that this section of the Husband theme is not mentioned in any "official" programme.

* * *

When Strauss was in New York, he wished that no programme of this symphony should be set forth in advance of the performance. As Richard Aldrich wrote, in the New York *Times,* of March 6, 1904: "He wishes it to be taken as music, for what it is, and not as the elaboration of the specific details of a scheme of things. The symphony, he declares, is sufficiently explained by its title, and is to be listened to as the symphonic development of its themes. It is of interest to quote the title, as he wishes it to stand. It is 'Symphonia Domestica (meiner lieben Frau und unserm Jungen gewidmet),' Op.

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53, which is, interpreted, 'Domestic Symphony, dedicated to my dear Wife and our Boy, Op. 53.' It bears the descriptive subtitle, 'In einem Satze und drei Unterabteilungen: (*a*) Einleitung und Scherzo; (*b*) Adagio; (*c*) Doppelfugue und Finale.' (In one movement and three subdivisions: (*a*) Introduction and Scherzo; (*b*) Adagio; (*c*) Double Fugue and Finale.) It is highly significant that the composer desires these movements to be listened to as the three movements of a composition, substantially, as he declares, in the old symphonic form. He believes, and has expressed his belief, that the anxious search on the part of the public for the exactly corresponding passages in the music and the programme, the guessing as to the significance of this or that, the distraction of following a train of thought exterior to the music, are destructive to the musical enjoyment. Hence he has forbidden the publication of any description of what he has sought to express till after the concert.

" 'This time,' says Dr. Strauss, 'I wish my music to be listened to purely as music.' "

When the symphony was performed at Frankfort-on-the-Main, the only programme note published in advance in *Die Musik* after the announcement of title and subdivisions was as follows: "The first theme, 'The Husband,' is in three parts: an 'easy-going' beginning (which recalls the beginning of the 'Pastorale Symphony'); a continuation that is designated as 'meditative'; and a melody that rises 'in a fiery manner' on high. The second theme, 'The Wife,' is extremely capricious. The third theme, 'The Child,' is very simple, and in Haydn's manner. It is to be played by an oboe d'amore. From this theme springs the first theme of the double fugue, 'Assertion,' with which the second theme, 'Contrary Assertion,' is contrasted. The orchestra must be enlarged to one hundred and eight instruments, among them four saxophones. Richard Strauss refuses to give any further programme."

The symphony was performed for the first time in Berlin at the

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Philharmonic concert of December 12, 1904. Strauss conducted it. The programme books of the Philharmonic concerts, as a rule, contain minute analyses, with illustrations in notation of the orchestral works performed. The only note on the Symphonia Domestica was as follows:—

"This work, written in one movement, is divided" (or, rather, articulated) "into four subdivisions, which correspond, on the whole, to the old form of the sonata:—

"I. Introduction and development of the three chief groups of themes.
The husband's themes:
(*a*) Easy-going. (*b*) Dreamy. (*c*) Fiery.
The wife's themes:
(*a*) Lively and gay, (*b*) Grazioso.
The child's theme:
Tranquil.

II. Scherzo.
Parents' happiness. Childish play.
Cradle-song (the clock strikes seven in the evening).

III. Adagio.
Doing and thinking. Love scene.
Dreams and cares (the clock strikes seven in the morning).

IV. Finale.
Awakening and merry dispute (double fugue).
Joyous conclusion."

* * *



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The symphony was given a few weeks before this in Dresden at a concert of the Royal Orchestra (November 15, 1904). The programme book contained three pages of general and innocuous remarks, with the conclusion that the composer here portrays his own family life; that he is outwardly "easy-going," occasionally "dreamy," but at bottom a "fiery" husband, who, although his wife is lively and graceful, yet remains the superior, who follows with inward joy the thoughts and feelings of his child—a man among men, one upon whom a kind fate has bestowed unconquerable humor. Then followed two pages and a half of thematic illustrations with the titles given above.

When the symphony was again played in Dresden, March 8, 1905 —this time under the direction of the composer and for the benefit of the fund for the widows and orphans of the members of the Royal Music Band—the identification of Strauss as the hero of his symphony was omitted.

It is plain that Strauss, like Mahler, does not believe in analytical programmes; but, unlike the latter, he is at least consenting to their appearance after a performance. Even when he was in New York he noted down the themes of his symphony for Mr. Aldrich, and they were published in the New York *Times* of March 6, 1904, before the performance. Furthermore, in the "Richard Strauss volume" of *Die Musik* (Berlin and Leipsic), second number of January, 1905, appeared in analysis, nine pages long, by Wilhelm Klatte, of this very symphony, which the author, a Berliner, wrote as one with authority.

* * *

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Strauss's reticence about the programme of the symphony, and his subsequent explanatory confidences have annoyed even the admirers of his strange, enormous talent. Thus, when the "Symphonia Domestica" was performed for the first time in London, Ernest Newman wrote in the *Speaker*:—

"It has been said very confidently that here Strauss has forsaken programme music and gone back to music of the absolute order; it has also been said, with equal confidence, that he has done nothing of the kind. Strauss himself has behaved as foolishly over it as he might have been expected to do after his previous exploits in the same line. He writes a work like 'Till Eulenspiegel,' that is based from start to finish on the most definite episodes, and then goes through the heavy farce of 'mystifying' his hearers by telling them he prefers not to give them the clue to the episodes, but to leave them to 'crack the nut' as best they can. All the while he is giving clue after clue to his personal friends, till at length sufficient information is gathered to reconstruct the story that Strauss had worked upon: this gradually gets into all the programme books, and then we are able to listen to the work in the only way it can be listened to with any comprehension—with a full knowledge of the programme. With each new work of Strauss there is the same tomfoolery—one can use no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now with the 'Symphonia Domestica.'"

* * *

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The themes of the Husband are exposed at once. The violoncellos begin the "easy-going" theme (F major, 2-4) without accompaniment. A horn and the bassoons are added. The oboe sings the "dreamy" theme, and, as it ends, clarinets and bass clarinet have a melodic thought designated by the composer as "ill-tempered." As I have said, this motive is unimportant. The third significant theme ("fiery") of the Husband is given to violins (E major). The mood of ill-temper recurs for a moment, but is interrupted by a trumpet shout. The "easy-going" theme reappears (F major).

The most important theme of the Wife enters (B major), "very tired, and the tender Mother wishes it to rest" (solo violin). The Child's motive now appears for the first time in the very concise and sturdy form which later plays an important part. The episode of putting-to-bed is characterized by Klatte, to whom we are indebted for some of these analytical notes, as abounding with "drastic details of tone-painting."

Two clarinets sing a cradle-song (G minor, 6-8), to which the Child falls asleep. The clock strikes seven, and the Scherzo is at an end.

An Intermezzo of about forty measures follows, restful and peaceful music. The "dreamy" section of the Husband's motive is played in turn by oboe, flute, violin, and an inverted form of it, which is much used later, is joined to it. The strings have a passage "that is as the Confirmation of Happiness."

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The Adagio is divided into two sections, to which a species of coda is added. The first section, "Doing and Thinking," or "Creation and Beholding," is developed out of the Husband's themes. The "dreamy" motive is carried to its furthest extent, and, appearing in its inverted form with the theme of the "Confirmation of Happiness," it leads to a new melodic thought. The chief theme of the Wife is played passionately by violins, and with its gentler companion theme is most prominent. Then enter the motives of the Husband, and the themes of the two rise through a powerful crescendo to a climax in F-sharp major. This is the "Love Scene." After a short diminuendo, the theme of happiness brings the end of this portion of the Adagio. The second portion, "Dreams and Cares," is music of twilight tones. The title "Sleep-chasings," invented by Walt Whitman for one of his early poems, would here not be inappropriate. The cares flee away, for the Child's theme is heard, and the tender melody of the caring Mother follows. The dreams fade with the harp notes and the tremolo of the violins. It is morning. The clock strikes seven and the cry of the Child ("a trill on the F-sharp major 6-4 chord, muted trumpets and wood-wind") arouses everything into life.

The Finale is divided into two sections. The first is entitled "Awaking and Merry Strife." The bassoons give out a fugue subject, which is the Child's theme in a self-mocking version. This is the theme of "Assertion," and it is developed by wind instruments. The third trombone brings it in augmentation. The second subject of the double fugue, the theme of "Contrary Assertion," is intro-

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duced by the violins. These voices are led in merriest mood, separately and against each other. The preceding themes that are used are chiefly those typical of the Wife, though the Husband's trumpet cry is introduced. The climax of this portion of the Finale is a tutti *fff* of over thirty measures on an organ-point on C. "The Child seems to have hurt himself in boisterous play. The mother cares for him (theme given in the Scherzo to solo violin), and the father also has a soothing word." A folk-song (F major, 2-4). The second section of the Finale, "Joyous Decision," begins with a calmly flowing theme, given at first to the violoncello and led over an organ-point of forty-odd measures on F. The preceding themes, typical of the "easy-going" character of the Husband and of the gentler side of the Wife, are brought in. The capricious theme of the Wife is suddenly heard. The struggle begins again, but now the "dreamy" theme of the Husband, with a highly pathetic emphasis, dominates until it makes way for the Child's theme (horns and trombones). After a cadence in D major the "easy-going" theme is thundered by trombones, tuba, bassoons. It then goes into F major. Now the Child's theme and other chief motives appear in their original form, but amusingly rhythmed. The gently expressive theme from the first section of the Adagio introduces a diminuendo. There is a joyous ending (F major).

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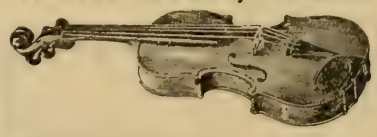
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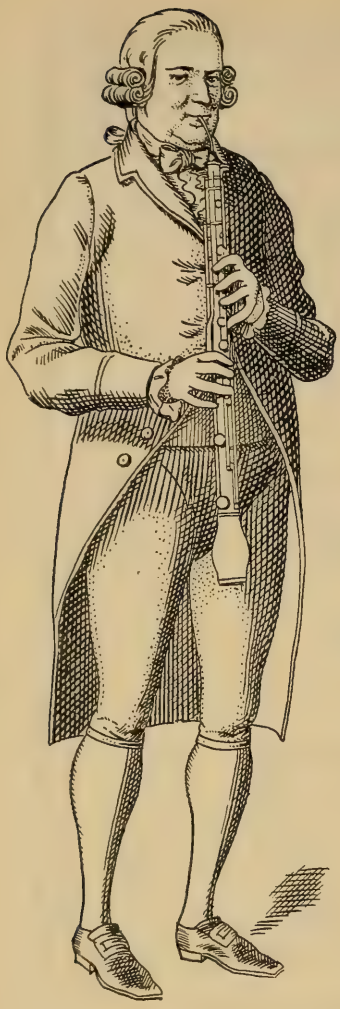
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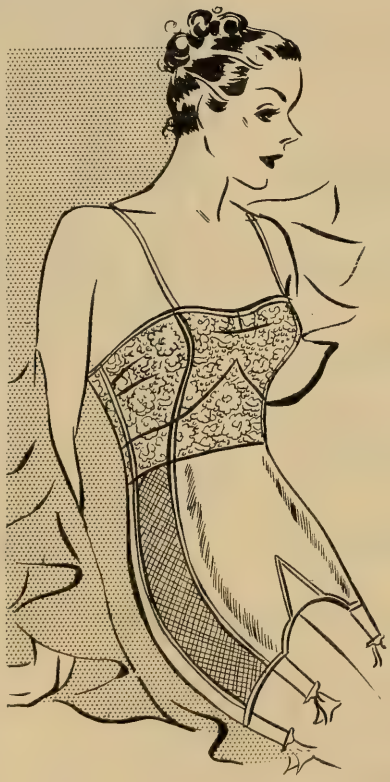
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"A son altesse royale, Monseigneur Crétien Louis, Margraf de Brandenbourg, etc., etc., etc.

Monseigneur,

Two years ago, when I had the honor of playing before your Royal Highness, I experienced your condescending interest in the insignificant musical talents with which heaven has gifted me, and understood your Royal Highness's gracious willingness to accept some pieces of my composition. In accordance with that condescending command, I take the liberty to present my most humble duty to your Royal Highness in these Concerti for various instruments, begging your Highness not to judge them by the standards of your own refined and delicate taste, but to seek in them rather the expression of my profound respect and obedience. In conclusion, Monseigneur, I most respectfully beg your Royal Highness to continue your gracious favor toward me, and to be assured that there is nothing I so much desire as to employ myself more worthily in your service.

With the utmost fervor, Monseigneur, I subscribe myself,

Your Royal Highness's most humble and most obedient servant,

JEAN SEBASTIEN BACH.

COETHEN, 24 March, 1721."*

*Translation into English by Charles Sanford Terry ("Bach: A Biography"—London, 1928).

These concertos—"Concerts avec Plusieurs Instruments"—were intended as a gift for the Margraf's birthday in March. Nothing is known about the reception in Berlin, nor is it positively known whether they were ever played at the palace of the Margraf. "The condition of the autograph suggests that, like the parts of the *Kyrie* and *Gloria* of the B minor Mass at Dresden, it was never performed by the recipient." It was the Margraf's habit to catalogue his library. The name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos were recorded. After the death of the Margraf in 1734, Bach's score was put for sale with other manuscripts in a "job lot." Spitta thinks that Bach's concertos were probably among "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)" or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were later owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin, No. 78 in the Amalienbibliothek. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

Bach retained a copy of the score and performed the music at Cöthen, by Prince Leopold's orchestra, reinforced by visiting players,

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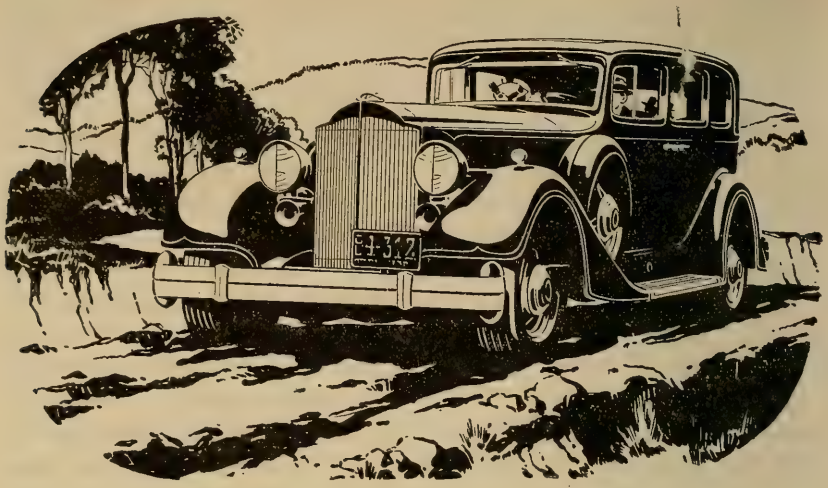
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* * *

The first movement, in a somewhat different form, was used by Bach for the opening section—entitled a Sinfonia or Concerto—of his Whitsuntide cantata: "Ich liebe den Höchsten von ganzem Gemüthe," scored for two oboes, two horns, taille (oboe da caccia), three violins, three violas, three violoncellos, and continuo.*

I. G major, 2-2. The strings, divided into three groups, begin with a lively theme. The movement consists of developments in many forms of portions of this theme; for example, the motive of the first measure is used with a new figure in opposition; measures 4, 5, 6 are contrapuntally treated. A half-cadence on D introduces the work-

*"At first sight it is a little startling to find that the merry opening movement is used again in the church cantata, No. 174. . . . Yet the incongruity would only be felt by those who, in the reign of Queen Victoria, made a hard and fast line between sacred and secular music."—J. A. Fuller-Maitland.



ing-out of motives from the third measure of the theme, while the initial motive of the first measure appears in violoncellos (and double basses), until the chief theme leads to a cadence, G major. A new episode is based on the second part of the second measure. When G major again comes, a new theme is opposed to the chief theme. The voices alternate in double counterpoint. At last the movement ends with the chief theme. "One passage," says Spitta, "is as fine as anything in the whole realm of German instrumental music. The chief subject is given out in the second violin part; the first violin then starts an entirely new subject, which next appears in the second violin, drawing in more and more instruments, and is at last taken up by the third violin and third viola and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several measures." Spitta refers here to a place near the middle of the movement.

In the original score there is a transitional measure, adagio, 4-4, "two big chords, forming what is known as a Phrygian cadence, and landing us for a moment in B major. Their purpose," thinks Fuller-Maitland, "clearly is to avoid the monotony of beginning the new movement in the same key as the old. We cannot but feel that these two chords are a poor substitute for the slow movement which, in

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the ordinary course of things, would have given the same relief; but even Bach may have felt the great difficulty of inventing a movement which would be a contrast to the two expressions of happiness without causing a feeling of incongruity."

To supply this want, some conductors have introduced as a second movement Bachrich's arrangement of an Andante from one of Bach's sonatas for violin solo. This was done when the concerto was played at concerts of the Philharmonic Society of New York, February 13, 14, 1903.*

II. Allegro, G major, 12-8. The theme started by the violins in succession and close imitation, then developed elaborately, is followed by other figures, which contend in alternation with the chief theme to the end.

* * *

The first performance by the Boston Symphony Orchestra in Boston was on March 9, 1907, Dr. Muck conductor. It was subsequently performed October 22, 1910, Mr. Fiedler conductor; May 2, 1914, Dr. Muck conductor; Dr. Koussevitzky conducted it May 1, 1925, January 28, 1927, December 6, 1929.

*At a concert of the Chicago Symphony Orchestra, the interpolated Adagio was the slow movement of Bach's concerto for violin in E major, which he himself arranged as a piano concerto, changing the key from E major to D major. The Adagio in the violin concerto is in C-sharp minor; in the piano concerto in B minor. At the concert in Chicago, it was played in C minor.

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(Born at Leningrad on May 17, 1900; living in New York City)

The composer is known to the patrons of these concerts by his violin concerto, in which he appeared as soloist when it was performed on Friday and Saturday, December 4 and 5, 1931. He conducted a performance of his first symphony at a Monday Evening concert of this orchestra on March 16, 1931.

The new symphony was completed last April. It is in manuscript, and is dedicated to Dr. Koussevitzky. Mr. Berezowsky submits the following description of his score:

"The Symphony No. 2 is not descriptive music in the literary sense. It is written in orthodox symphonic form with some modifications. The work consists of four movements, and has no designation of key.

"The first movement—Allegro, ma non tanto—is marked 5-8 at the opening and changes in the process of the development of the first and second themes. The second theme is not repeated in conventional manner, but reappears in the coda. The general mood of the first movement is lyric.

"The second movement—Scherzo—Allegro giocoso—is marked 2-4. It starts in lively fashion and retains the same character through-

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out, with rhythmical variations. The trio of the scherzo is scored for wood-winds and brass only and is marked 3-8, 2-8.

"The third movement—Largo assai—begins in a very plaintive and tranquil manner and gradually rises to a more passionate mood and then ends quietly. In this movement the main theme from the first movement appears for a brief moment.

"The fourth movement—Allegro con brio (a la breve)—opens with a canon in four voices in a somewhat gay folk manner which is made a foundation for the whole movement. Fragmentary themes appear and reappear in lively fashion. The main theme from the first movement appears, but quickly fades away and gives place to a new theme in the long crescendo of the finale."

The work is scored as follows: two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contra-bassoon, six horns, four trumpets, three trombones, tuba, timpani, cymbal, triangle, large drum, side drum, wood block, temple blocks, xylophone, small bells, celesta, and strings.

* * *

Nicolai Berezowsky, showing striking musical talent as a child, entered the Imperial Chapel at Leningrad when he was eight years old. There he studied with Klimov.* In 1918 he was appointed pro-

*Michael Georgievitsch Klimov, a pupil of Rimsky-Korsakov and Tcherepnin at the Leningrad Conservatory, became principal conductor of the Imperial Chapel in 1913, and was appointed its director in 1919, on the eve of the monarchical debâcle. Later, when conductor of the Leningrad State Orchestra, he also reassembled his old choir for a European tour in 1928.

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fessor at the conservatory of Saratoff, in eastern Russia, on the Volga. He was also concertmaster at the opera there. He joined the Moscow opera orchestra (1920–21), and went to Vienna to perfect his instrumental technique under Robert Pollack. In 1922, he came to this country, studying in the Juillard Graduate School—violin with Paul Kochanski, and composition with Rubin Goldmark. In 1923 he joined the New York Philharmonic Orchestra as leader of the second violins. He has since become first violinist of the League of Composers String Quartet, and is assistant conductor in the Columbia Broadcasting System. Although creative activity now principally occupies him, he has appeared as soloist or guest conductor of orchestras in several cities.

* * *

A list of Berezowsky's works follows; their performances are also noted:

Symphonic Works—

Symphony No. 1 (1925)
(Performed by the Boston Symphony Orchestra, 1931)

Hebrew Suite (1928)
(New York Philharmonic Orchestra, Willem Mengelberg, Conductor)

Violin Concerto (1930)
(Tonkünstlerfest, Bremen, Carl Flesch, soloist; Dresden Philharmonic, Carl Flesch, soloist; Boston Symphony Orchestra, Nicolai Berezowsky, soloist)

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Symphony No. 2 (1933)

CHAMBER MUSIC—

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String Sextet No. 1 (1928)
(Elizabeth Coolidge Festival in Washington, D.C., and other cities)
String Sextet No. 2 (1928)
Wood-wind Quintet (1928)
(League of Composers, New York; Barrère Ensemble, radio concert, Library of Congress, Washington, D.C.)
Fantasia for Two Pianos (1930)
(League of Composers, New York)
String Quartet, Op. 16 (1932)
(Yaddo Festival)
Duo for Viola and Clarinet (1931)
(League of Composers, New York)

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Mr. Richard Burgin was born in Warsaw on October 11, 1892. At the age of eight he studied with Lotto, later with Joachim in Berlin, and from the years 1908 to 1912 with Leopold Auer in Leningrad. His first public appearance was at the age of eleven as soloist with the Warsaw Philharmonic Society on December 7, 1903. He came to New York in 1907 and spent a year and a half in this country, playing as soloist with Arnold Volpe's orchestra in Carnegie Hall in 1907, and in two recitals of his own in Mendelssohn Hall in the same year. He also played at the New York College of Music on April 3, 1908. In Eastern Europe he played, as soloist and in recitals, at Leningrad, Kiev, Moscow, Odessa, Copenhagen, and other cities. He has been concert-master and soloist of the Leningrad Symphony Orchestra, the Helsingfors Symphony Orchestra, the Christiania (now Oslo) Philharmonic Society, and the Stockholm Concert Society. As concert-master he had served, before he came to Boston, under two former conductors of the Boston Symphony Orchestra, Messrs. Fiedler and Nikisch, likewise as concert-master under Richard Strauss, Schneevoigt, the Finnish conductor, and under Sibelius in Helsingfors. He played Sibelius' Violin Concerto in Gothenburg, Stockholm, and Christiania under the supervision of the composer. At Stockholm and Christiania he was assistant teacher to Auer in 1916–17. In Christiania he led a string quartet, and in Stockholm formed the Burgin Quartet, which toured regularly from city to city, giving twelve recitals a season. In the

(Continued on page 755)

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fall of 1920 he became concert-master of the Boston Symphony Orchestra. In 1921 he organized with Messrs. Thillois, Fourel, and Bedetti the Richard Burgin String Quartet.*

CONCERTO, D MINOR, FOR VIOLIN AND ORCHESTRA, OP. 47

JAN SIBELIUS

(Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää, Finland)

This concerto was published in 1905. It was played by Carl Halir at Berlin on October 19 of that year. The first performance in the United States was at a concert of the Philharmonic Society of New York on November 30, 1906, Maud Powell, violinist. She played it with the Theodore Thomas Orchestra in Chicago on January 25, 1907.

*The Burgin String Quartet is now composed of Messrs. Burgin, Gundersen, Lefranc, and Bedetti.

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The first performance in Boston was at a concert of the Boston Symphony Orchestra on April 20, 1907, Mme. Powell, violinist, Dr. Muck, conductor. She played it again in Boston with the Boston Symphony Orchestra on March 9, 1912. There was a performance in Boston at concerts of the Boston Symphony Orchestra on March 1, 1929, and February 28, 1930. Richard Burgin, violinist.

Mrs. Newmarch says in her sketch of Sibelius: "With the advance of years he (Sibelius) has shown an increasing respect for the requirements of conventional form, without, however, becoming conventional in the contemptible sense of the word. The sign of this reaction has been the revision of many of his early works. The Violin Concerto, Op. 47, is a case in point. We cannot judge it by comparison with its original conception, but the Finnish critics consider it to be far more acceptable in its revised form. Sibelius's Violin Concerto, like that of Tchaikovsky, has been pronounced impossibly difficult; but it has not had to wait so long for its interpreter as the Russian concerto waited for a Brodsky."*

I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The tradi-

*Adolph Brodsky was the first to play Tchaikovsky's violin concerto (Philharmonic Concert, Vienna, December 4, 1881). The concerto was composed in 1878.

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however adverse they may be, can never reach the point where slovenly, inferior printing can be effective. Printing doesn't work that way, simply because, during good times or bad, human nature doesn't change.

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tional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. Adagio di molto, B-flat major, 4-4. A contemplative romanza, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo



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violin has the close of this melody. There is a short conclusion section.

III. Allegro, ma non tanto, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme—it is of a resolute nature—is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking rhythmic figure is coupled with equally persistent harmonic pedal-points.

ENTR'ACTE.

OUR PUBLIC

By Hermon Ould (London)

(From *The Sackbut*, January, 1934)

During one day last week I was aware of many people, and my eyes were opened and I saw them as they were. In trains, waiting for a friend at an Underground station, in a restaurant, I saw our

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public—the public for which authors write and actors act, painters paint, and composers compose.

At the station bookstall I waited in a world which seemed like some great mechanical toy. A continuous stream of people poured down one side of a flight of stairs, the other side of which was occupied by an ascending stream. Like puppets, the descenders walked straight up to a row of automatic machines, dropped pennies in slots and extracted tickets. Once or twice the realization that its owner had no copper coins brought a look of dismay to a face till then expressionless: another automatic machine was sought and a florin converted into smaller silver and coppers, and the owner of the face rejoined the flood of home-goers. The barriers negotiated, the unending flow of passengers passed on to the escalators, which carried them like buckets on the endless chain of a dredger that scoops mud from the bottom of a river. Fascinated, I joined the throng, unmindful of my appointment, and soon I found myself in a train, scarcely knowing in which direction I was travelling.

A man sat opposite me reading the evening paper. He skimmed the news columns and then turned with avidity to the sports pages, upon which he concentrated his attention. He was a man of thirty-

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five, neatly dressed, but somewhat office-soiled. 'When I get home,' he was thinking, 'I'll have a good wash, and by that time Muriel will have got the supper ready, and we'll have the wireless while we feed. I wonder what they're doing?' He turned to the radio programmes, and, finding that Bach's Preludes and Fugues would be in progress at that hour, grunted, folded his paper, and waited, expressionless, until we reached Tottenham Court Road Station, where he alighted, changed into a train which conveyed him to Finsbury Park, and passed into his home; there, cleansed, he consumed food and subsequently listened-in to a programme of the lighter works of one of the better composers, while he read a rather exciting thriller and his wife ironed baby-linen and interrupted his reading from time to time with references to the day's domestic happenings.

Next to him in the train sat a typist, and next to her, her friend, both of them patently aware of the proximity of an attractive male, tired but expectant, who hung on to a strap above their heads and lurched against them when the train jerked out of a station. "Mr. Evans hasn't half got a cheek," said the prettier girl, renewing her lips with the help of a mirror attached to her handbag. "While he was dictating he kept on saying all sorts of things he ought not to," and her eyes suggested dark possibilities. "I wouldn't

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let him," said the plainer girl. "You wouldn't have to," said the prettier, raising her eyes towards the young man, who, alas, was oblivious of her propinquity, his eyes being held by an old woman, flushed and anxious, who was struggling into the train with a portmanteau bulging to bursting point and a child of five or six whose nose needed attention. "I wonder if anybody will offer her a seat," he thought. Nobody did. "There ought to be first-class carriages on these trains," a tight-lipped, parchment-skinned man in a corner seat was ruminating. "Then we should be able to escape from people like that." He suppressed a shudder as the unclean child swayed towards him and, to save himself from falling, placed a grimy hand on the tight-lipped man's neat, striped knee. "Willie, don't touch the gentleman's trouses," said the worried, overheated woman. "'Old on to my skirt." "Couldn't 'elp it," said Willie, seizing the shrinking knee again as the train came to an unexpected standstill.

The attractive male, impervious to the claims of the prettier and the plainer typists, now united, alighted at Oxford Circus, where he was presently met by his young lady. "Let's go to the Corner House," she said. "You get good music there." And before long



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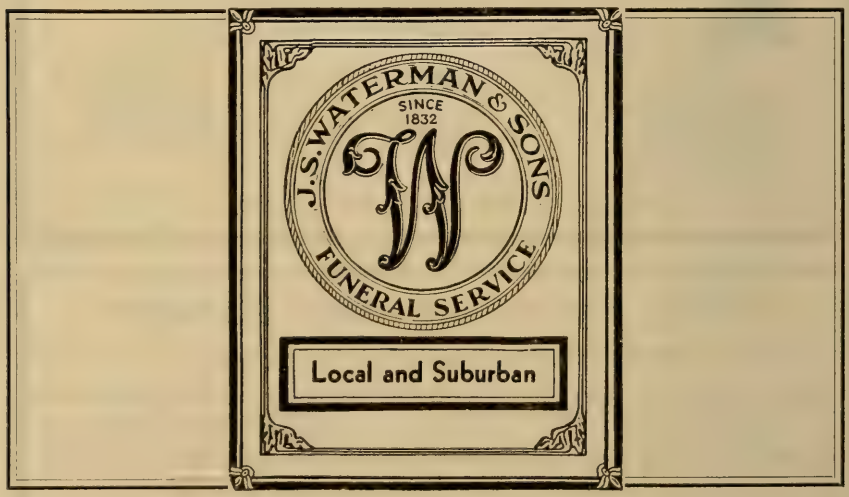
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they were engaged in a hectic hunt for a table for two in Sir Joseph's marble halls, what time a hard-worked band, indifferent to the applause which greeted a wayward rendering of Liszt's Second Hungarian Rhapsody, prepared to attack a selection from *Bitter Sweet*. The music, much as it was to the taste of the attractive male and his girl, was not allowed to interfere either with the mastication of their food or with the pleasant interchange of sweet thoughts which brought balm to nerves frayed by a harassing day. Noël Coward's yearning tunes achieved a vigorous apogee and then the leader of the band, depositing his violin, mingled for a moment with his public. He seated himself at a table where a middle-aged woman, be-henna'd and alone, swelled with pride at the honor conferred on her by his company. "It must be dreadful to have the soul of a musician and to have to play through all this clatter," she ventured to say. "I don't mind the noise of the crocks," said the fiddler. "You get used to that the same as everything else. But if you've been playing something really good and everybody goes on talking at the end of it as if you hadn't been playing at all, you get a bit fed up. You don't notice the talk and clatter while you're playing: it's only when you stop that you begin to wonder why you put so much into it." "*I* only *come* here for the *music*," said the be-henna'd lady; but at that moment a strangely fixed and impersonal expression came into her eyes and an incipient smile



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disturbed the corners of her mouth. A gentleman, richly clad and portly, was about to pass the table. The lady's smile developed from its tentative beginnings into a generous welcome. The gentleman sat down at her table. The leader of the band redeemed his violin, and before long the waiters were going about their business to the rhythm of "Night and Day."

I skipped my appointment at the station bookstall in order to achieve another. The cocktail party was in mid-career when I arrived. "I'm going on to a concert," I explained.

"You're musical, aren't you?" said one of our prettiest novelists, accusingly. "People who are really musical always wear an unmistakeable look of superiority. They like to imagine that music is a closed circle to which poor mortals like myself haven't the key. We novelists are much humbler and make no claim to superior sensibility. I *like* music, but I wouldn't dare to call myself musical if musicians were about. They would expect me to remember the keys of works to which the composers hadn't had sufficient imagination to give a title that one might remember them by. What would they say if I called my next book *Novel in Z, Op. 7*? I sometimes go to concerts and often listen-in to music and enjoy it; but I don't writhe

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in agony if somebody talks while Popovitch plays Chopin any more than I do if somebody interrupts me while I'm reading Virginia Woolf; and if you tell me that Sir Thomas Beecham is a better conductor than Dr. Adrian Boult, I can only say that if my eyes were closed I couldn't tell the difference, but that with my eyes open I find Sir Thomas's gestures more entertaining than Dr. Boult's, and both of them distracting."

A poet at my elbow, pallid with suppressed passion, declared that music should not be performed at all; that having been conceived in perfection by the composer, it should remain, as it were, *in vacuo,* "like an unexpressed dream of the Almighty," he explained. "Should poems be equally unexpressed?" I asked; but he, being a very distinguished poet, regarded the question as frivolous and straightway conceived a poem celebrating "the crotchets and trills of the everlasting hills," which made a "symphony of pregnant minims," to prove how deeply he reacted to music.

Brooding over my sherry apart, I saw intelligent people all about me, engaged in conversations about the Nazis and the recent railway disaster; about the forthcoming budget and the prospect of

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war in the east or the west; about the immense popularity of the most recently boomed novelist and the sensational success of the actress most recently acquired from Germany. And the surface of my sherry became cloudy as a crystal globe does when a seer gazes into it, and I followed these intelligent people into their private lives. The matters which deeply concerned them became known to me. I saw love affairs which strained emotions to breaking point; domestic tragedies, separations, deaths; quarrels which seared and reconciliations that were like beatitudes. I saw mothers consumed with love of their offspring, young men eager in pursuit of success, young women eager in pursuit of young men; men whose business life was their be-all and their end-all; women straining at the leash of undesired domesticity. What, I asked myself, does art mean to these people? How important a rôle does it play in their lives? How does it compare with the realities which stir them?

My vision was disturbed by the arrival of the friend whom I had failed at the station bookstall. He did not perceive my exalted state, but opened with a scathing attack on unreliable memories and proceeded to prognosticate a dismal concert which it was our fate to attend that evening. He, being a professional musician, anticipated



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the worst. Therèse Glubglub and Warwick Withery were singing the Love Duet from *Tristan*. "She will be dire," said my friend. "Her middle isn't too bad, but she scoops in the upper register and has an impossible bottom; and Warwick Withery ought to have given up singing years ago." "Well, there's the orchestra," I ventured. "Did you ever know Tophat to give an intelligent reading of Wagner?" was flung at me.

I wept. For whom did artists conceive great works? For whom did composers of masterpieces compose? The man in the street? For the student? For neither of these, obviously, but for some mythical abstraction: the ideal listener. In the last resort, for himself? I consumed my sherry and passed out into the night, ruminating: Let us not take ourselves too seriously; let us minister to a public which regards us as purveyors of toys for the delight of their off-moments; and when we are moved to the concrete expression of a work which, in our secret consciousness, seems to us sublime, let us be content with an audience of one. We can count on no more.

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"La Valse," A Choreographic Poem* . . Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; living at Montfort-l'Amaury near Paris)

"La Valse," dedicated to Misia Sert, a painter who designed the scenes for Richard Strauss's "Legend of Joseph," produced in Paris (May 14, 1914), is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum, tambourine, cymbals, castanets, tam-tam, triangle, crotales,† two harps, and strings. The indication of tempo is "Movement of a Viennese waltz." The score was published in 1921.

This argument is printed in the score:—

*Last performed at these concerts, October 24, 1930.

†The crotalum (from Greek, Krotalon) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word "crotal" in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines "crotales" as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the "Krotalon" see F. A. Lampe "De Cymbalis Veterum" (Utrecht, 1703).

As employed by Ravel in "The Waltz" the crotales are to be taken as small cymbals a little thicker than those known as antique.

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When "La Valse" was played in Paris for the first time at a Lamoureux concert, December 12, 1920, the music suggested to the critic, Raymond Schwab, "the atmosphere of a Court-ball of the Second Empire, at first a frenzy indistinctly sketched by the pizzicati of double-basses, then transports sounding forth the full hysteria of an epoch. To the graces and languors of Carpeaux is opposed an implied anguish with some Prud'homme exclaiming: 'We dance on a volcano.' There is a certain threatening in this bacchanale, a drunkenness, as it were, warning itself of its decay, perhaps by the dissonances and shock of timbres, especially the repeated combinations in which the strings grate against the brass."

We are indebted to Mr. Alfredo Casella, the celebrated composer and pianist, for the following information:

"'The Waltz' was sketched by Ravel during the war and com-

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pleted in 1920. The themes employed are of the Viennese nature. 'The Waltz' was composed with the thought of a dance-production, but Ravel had no exact idea of a choreographic production. In November, 1920, Ravel and Casella played an arrangement for two pianofortes at a concert of the Schoenberg-Musikverein in Vienna.

"The poem is a sort of triptych:—

"*a.* The birth of the waltz. (The poem begins with dull rumors—as in 'Rheingold' and from this chaos gradually takes form and development.)

"*b.* The waltz.

"*c.* The apotheosis of the waltz."

The first performance of "The Waltz" in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 13, 1922.

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Seventeenth Programme

FRIDAY AFTERNOON, FEBRUARY 23, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 24, at 8.15 o'clock

Handel "Entrance of the Queen of Sheba," from the Oratorio, "Solomon"

Loeffler "Evocation" for Orchestra with Chorus of Women's Voices, and a Speaking Voice

Wolf "Prometheus" for Baritone with Orchestra (Poem by Goethe)

Brahms Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

SOLOIST

DAVID BLAIR McCLOSKY

Chorus from the CECILIA SOCIETY, trained by ARTHUR FIEDLER

There will be an intermission before the symphony

A lecture on this programme will be given on Thursday, February 22, at 5.15 o'clock in the Lecture Hall, Boston Public Library

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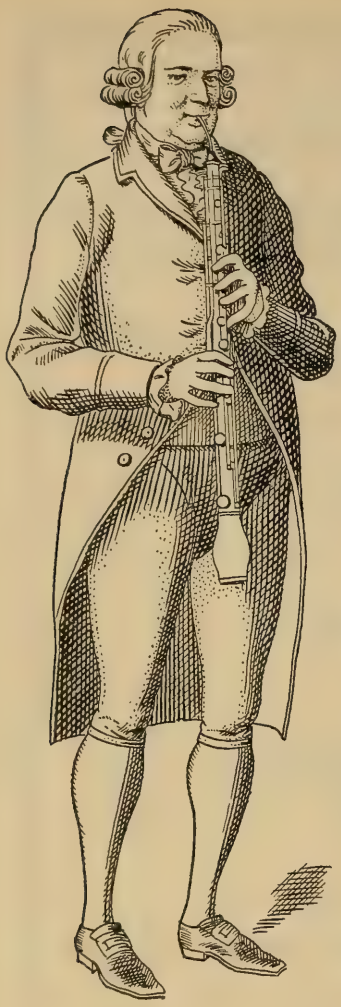
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Seventeenth Programme

FRIDAY AFTERNOON, FEBRUARY 23, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 24, at 8.15 o'clock

Gluck Overture to "Iphigenia in Aulis"

Loeffler "Evocation" for Orchestra with Chorus of Women's Voices, and a Speaking Voice

Hugo Wolf . . . "Prometheus" for Baritone with Orchestra (Poem by Goethe)

(First performances at these concerts)

Brahms Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

SOLOIST

DAVID BLAIR McCLOSKY

Chorus from the CECILIA SOCIETY, ARTHUR FIEDLER, Conductor

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Sinfonia (Introduction to Part III) from the Oratorio "Solomon" George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

The aging Handel, through with patronage, cabals, opera wars and bankruptcies, spent his last creative years composing and independently producing oratorios. The sixty-three year old composer beguiled himself in London, in the summer of 1748, by writing two oratorios. *Solomon* he began on the 5th of May and completed on the 19th of June. *Susannah* took from July 11th to August 24th. *Solomon*, despite its imposing double choruses, and some fine passages of pastoral beauty, does not seem to have caught the popular favor of the time. When these two oratorios were ready for performance in March, 1749, *Susannah* was played four times, *Solomon* only twice (Covent Garden Theatre). Meanwhile the public clamored for *The Messiah, Judas Maccabæus,* and *Samson. Solomon* is not on record as having another hearing until ten years later, when Handel revived it with additions and alterations in the last year of his life.*

Solomon is admired for its choruses, some of them in the grand style, others, like "May no rash intruder"—placid and delicate—"a delicious summer-night serenade." Rolland calls *Solomon* "a musical festival, radiating poetry and gladness." It is hardly a dramatic work—for the most part, there are no "situations," no narrative. Exceptional is the trial of the two women in the second part, where the musical differentiation of the false and the true mother has been admired by every commentator. The first part sets forth the piety of Solomon, the marital felicities of king and queen, the dedication of the temple. In the last part, the Queen of Sheba, as a royal visitor, is shown the riches of the kingdom, the splendor of the monarch. Choruses set forth for the queen the various passions, as music unfolds them. The Sinfonia introduces the third part, where the Queen of Sheba is to be disclosed for the first time. It is written for strings, with two oboes. John S. Dwight has described it as "broad, even-flowing, without fugue, full and strong and joyous, with the usual Handelian quavering figures for the violins, strong, up-buoying basses relieved at intervals by bits of pastoral duet in reedy thirds by the hautboys. This by way of prelude to the Queen of Sheba."

A point which remains conjectural is the identity of the librettist. Although no name is appended to this score or to *Susannah,* it was for many years supposed to have been Dr. Thomas Morell, who is known to have written the texts for the oratorios preceding and following.† Doubts were raised by the publication in 1897 of a letter

*The next apparent record of a revival of the complete oratorio in England was a production by Sir George Smart in 1836. Mendelssohn composed an organ part for a performance in Cologne, 1835. The first American performance was given by the Handel and Haydn Society, in the Music Hall, Boston, November 18, 1855, Carl Zerrahn, conductor. The score was printed by the German Handel Society, Leipzig, December, 1867. Sir Thomas Beecham presented his own revision of the oratorio on March 22, 1928, conducting the London Philharmonic Society, in the presence of the King and Queen.

†*Judas Maccabæus* (1746), *Alexander Balus* (1748), *Joshua* (1748), *Theodora* (1750), *Jephtha* (1752), *The Triumph of Time and Truth* (1758). Dr. Thomas Morell (1703–1784) was known as a classical scholar, as a friend of Handel, and as an organist of some standing.

which had been written to an unknown person about 1764, in which Dr. Morell speaks of his libretti in turn, but mentions neither *Solomon* nor *Susannah*. It is assumed that Dr. Morell would not have missed the opportunity to boast of such an honor. Yet it is rather hard in this century to understand why any "poet" should wish to acknowledge such "rocking-horse couplets" as this climatic speech of the "true" mother:

"Can I see my infant gor'd
With the fierce, relentless sword?
Can I see him yield his breath,
Smiling at the hand of death;
And behold the purple tides
Gushing down his tender sides?
Rather be my hopes beguiled
Take him all—but spare my child."

"The MS. of *Solomon* is written upon all kinds of paper," writes Schoelcher, "and of all dimensions, from the smallest oblong to the largest folio. It may be supposed that the composer's affairs were still in a very bad state, and that he found it necessary to be saving by using up all the remnants of paper which he happened to have about him." To this, Newman Flower retorts in his biography of some seventy years later: "Surely, this is a shot in the dark, and a bad one, considering that he did not compose in this fashion his other work subsequent to his bankruptcy. Indeed, there was every evidence that Handel was pulling out of his slough of debt when he composed *Solomon*." J. N. B.

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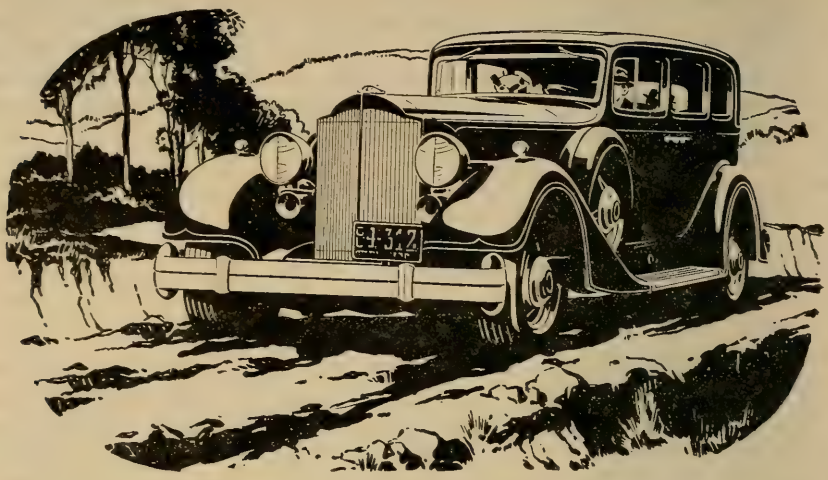
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Evocation, for Orchestra, Women's Chorus, and a Speaking Voice

Charles Martin Loeffler

(Born January 30, 1861, at Mühlhausen, Alsace; now living at Medfield, Mass.)

"Evocation" was written for the dedication of Severance Hall,* the permanent home of the Cleveland Orchestra. The programme of the dedicatory exercises, held on the evening of February 5, 1931, was as follows:

Passacaglia *Bach-Goedicke*

Mr. Severance's Presentation Speech

Responses in acceptance

"Evocation" *Loeffler*

Symphony No. 1, C minor *Brahms*

The musical part of this programme was repeated on February 7, 1931. There were repetitions of "Evocation" by the Cleveland Orchestra, in Cleveland, on February 24, 1933.

Mr. Loeffler took his text from T. W. Mackail's "Epigrams of the Greek Anthology." The chosen epigrams were reprinted with the permission of the publishers, Messrs. Longmans, Green, and Company, London and New York. We are indebted to the Editor of the Cleveland orchestra's programme books, Mr. Herbert Elwell, for the following notes:

*This Hall was the gift of Mr. and Mrs. John L. Severance, through the Musical Arts Association to the City of Cleveland. Loeffler dedicated to Mr. and Mrs. Severance his symphonic poem, "Memories of My Childhood."

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Loeffler's score contains the following descriptive preface:

"The imagined form of this music is to tell the building of a beautiful temple of the Muses; of the god Pan's rhapsodic lay and the nymphs' love for him; of their vain endeavors to fetter him to their beloved sunny fields whence Echo is listening, listening for the pure fun of answering; of Syrinx, Pan's most beloved naiad, whom Artemis metamorphosed into a reed to save her from Pan's amorous pursuit; of the strange account given by the Singing stone of itself; awed by solemn wonder at it we now seek the little stream running down the hills to meet us, the reeds bowing to us in the breeze. The nymphs are still calling, 'Pan, abide here on these sunny greens.'"

These are the lines:

"Dear Pan, abide here, drawing the pipe over thy lips,
"for thou wilt find echo on these sunny greens.

"Come and sit under my stone-pine that murmurs
"so honey-sweet as it bends to the soft western breeze;
"and lo, this honey-dropping fountain, where I bring
"sweet sleep playing on my lonely reeds.

"Breathe music, O Pan . . . with thy sweet
"lips, breathe delight into thy pastoral reed,
"pouring song from the musical pipe, and make
"the melody sound in tune with the choral words;
"and about thee to the pulse of the rhythm let the
"inspired feet of these water nymphs keep falling free.

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"Remember me the singing stone, thou who
"passest by Nisaea; for . . . here
"Phoebus lifted on his shoulders a stone
"for the house, and laid down on me
"his Delphic harp; thenceforth I am lyre-
"voiced: Strike me lightly with a little
"pebble, and carry away witness of my boast."

The Editor of the Cleveland programme book was authorized to reprint the following excerpt from the composer's letter to Sokoloff,* in which he provides further explanation of his work:

"The very beginning of the music, namely the fugue out of which grows the one most important theme a few pages later on, suggested itself to me on account of its harmonically chaotic theme, alike, as I imagined, to the matter which in confusion marked the beginning of the fine temple of music which the architects had in mind. By designed order these men used their material, that is, stone and marble, to erect what will soon be known as Severance Hall,—a most beautiful music room.

"This fugue theme similarly becomes in its progress clarified and later on the essence of the only important theme in my work. The short fugue is interrupted by the motif of the Singing Stone of which we shall hear more later on, by spoken although hushed words taken from an ancient Greek epigram. After this approaches the songlike theme, followed by what attempts to picture the nymphs enjoying their Arcadian happiness and their encounter

*Sokoloff was at one time (1904–1907) a violinist in the Boston Symphony Orchestra and a pupil of Loeffler.

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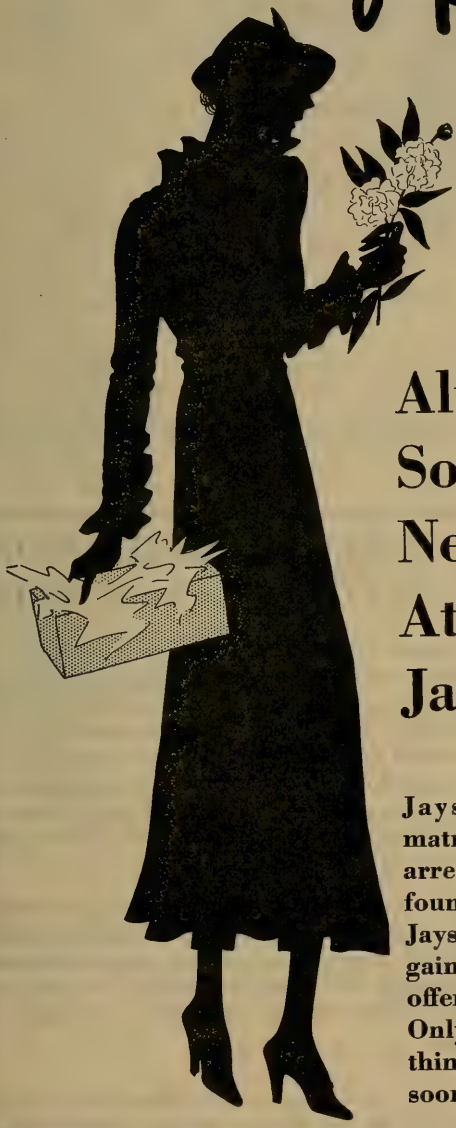
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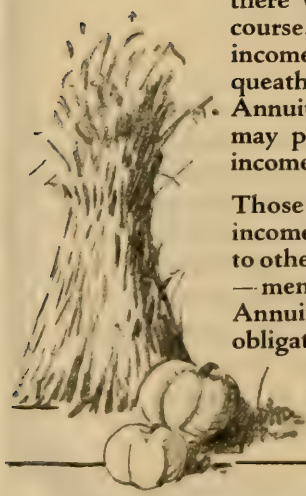
with the great god Pan. From then on the Greek poets explain in graceful and lovely lines how beloved was the god Pan by the nymphs. After this interlude there is a return to the principal theme which leads to our encounter with the Singing Stone, who confides to us who he is in these words, in a hushed and mysterious voice, 'Remember me the Singing Stone.'

"The last scene (*vide* the violins in their runs) takes us to the favorite stream of the nymphs and naiads, whence Artemis, the goddess, metamorphosed Syrinx. We hear once more Pan's rustic lay from afar . . . the nymphs calling him, calling him . . . and here ends our dream."

"The instrumentation of *Evocation*, as well as the beautiful balance of its structure, reveals the delicate 'sensibility to essences and colors,' the scrupulous and aristocratic distinction so characteristic of the composer of *Hora Mystica, A Pagan Poem, La Villanelle du Diable,* or *La Mort de Tintagiles.* He has, in the present work realized many unusual and alluring effects in the use of kettledrums, with pedals for the opening phrase, in certain passages employing the vibra-harp.* The score, which bears the date of August-September, 1930, calls for three flutes (third flute inter-

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changeable with piccolo), two oboes, English horn, two clarinets in A, bass clarinet in A, two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, kettledrum, tambourin de Basque, tam-tam, bass drum, antique cymbals in E, piano, celesta, xylophone, two harps, one alto saxophone in E-flat, two tenor saxophones in B-flat, vibra-harp, four-part women's chorus, and strings. The reciter of the haunting lines of the Singing Stone speaks off-stage in a hushed voice.

* * *

"The slow, ponderous, and enigmatic fugue subject emanates from the sombre depths of the piano, double basses and kettledrums, and is imitated at the dominant by clarinets and violas.

"With the subject appearing again in the wood-wind choir, the texture thickens and the voices follow their devious chromatic course toward a positive statement of the principal subject in the violas, which, as already indicated by the composer, is but a modified form of the fugue subject itself. The music rises to a fortissimo. Over a softly veiled harmonic pedal is interpolated this simple melody in the flutes and bassoons two octaves apart, doubled by the vibra-harp. It is the motif of the Singing Stone. The mist suddenly lifts and the color brightens, *Poco adagio,* 3-4 time. The English horn sings forth a pleasant, smiling theme in G major, and the violins respond with the fugue subject now become generously expansive.

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broad climax and subsides, seeming to settle on the tonic of G major as its destination. But a series of chords superimposed in the pedal G brings an unexpected cadence back to E minor in which key is introduced a short, vivacious *Allegro* whose meter alternates between 2-4 and 3-4. Fanciful melodic fragments against triplet rhythms appear in swift succession, in the midst of which is heard the enticing suggestion of a waltz. Above an F-sharp pedal the brass sings a short evocative phrase and the movement, quieting down, prepares for the entry of a piccolo solo. This elaborately embellished passage suggesting the pastoral improvisations of the Arcadian god is broken in upon by the sound of women's voices calling to Pan.

"The current of the music flows with ingratiating ease as the song continues to the accompaniment of wood winds and strings: 'Come and sit under my stone-pine. . . .' Then with a more definitely marked rhythm in the piano the music attains singular elevation. The saxophones rise to the mood with an expressive contrasting theme, while the chorus takes up the same strain with the words: 'Breathe music, O Pan.' As the voices hover about the final note of their phrase, 'Let the inspired feet of the water nymphs keep time, the horns and saxophones enter in the subdominant key with the third theme quoted, and the strings in unison reply as before with the principal theme. Taking on an aspect of great breadth and intensity, there follows a repetition of the entire section which preceded the entrance of the chorus. In an extended form the Singing Stone motif appears again against the same mysterious background, while a voice recites the lines beginning, 'Remember me the Singing Stone.'

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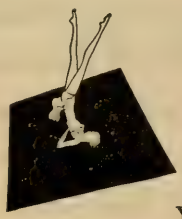
"With the last whisper of the voice, a soft, phantom-like figuration in the strings passes over a tonic chord. Faint, murmuring reminiscences linger as the chorus sings its final evocation, humming to an inscrutable, evanescent close."

"PROMETHEUS," FOR BARITONE WITH ORCHESTRA (POEM BY GOETHE)

HUGO WOLF

(Born March 13, 1860, at Windischgratz, in Lower Styria; died February 22, 1903)

Hugo Wolf made his musical setting of *Prometheus* on January 2, 1889, at Döbling. (It was in 1890 that he wrote the orchestration for this and other of his Goethe songs—*Harfenspieler, Anakreon's Grab, Der Rattenfänger, Mignon.*) Wolf's settings of Goethe came in three months of flooding inspiration, with several cases of two in a single day. There were no less than fifty songs between October 27, 1888, and February 12, 1889. Only more remarkable was the quick profusion of the Mörike songs, made earlier in 1888. His fame at this time was still confined to a friendly circle, hemmed in and retarded by partisan prejudice. The composer had not yet felt the first of those intermittent periods of blank, helpless despair, the premonitions of insanity, when he could not put one significant note upon paper, and the songs he had written seemed to him as the work of a stranger.



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The letters of 1888 show an almost frenetic exhilaration in his creative work, with a pathetic hint of fear for the future.

"Just now," he wrote to Lang on February 22, "I have written a new song" (Mörike's *Der Knabe und das Immlein*). A Heavenly song, I tell you! *quite* heavenly! marvelous! By God! it will soon be over with me, for my facility increases from day to day. How far shall I yet go? I dread thinking of it. I have no inclination to write an opera, for I tremble to think of the number of ideas it would mean. Ideas, dear friend, are terrible. I feel it. My cheeks glow with excitement like molten iron, and this state of inspiration is to me not a pure joy, but a ravishing torture." He writes to another friend on the same day: "Now open your nostrils wide. Scarcely was my letter sent off when, taking the Mörike in hand, I wrote a second song." (The *Jagerlied.*) "Now congratulate me or damn me, just as you please. Should Polyhymnia be unkind enough to threaten me with a third song, I will bring the terrible news in person early in the morning." Then, later on: "Despise me! The villainy is done. The third song, *Ein Stündlein wohl vor Tag,* has been written, and what a song! This is an eventful day!"

Two days later: "It is now just 7 o'clock in the evening, and I am as superlatively happy as a superlatively happy king. Again I have sung a new song." (*Nimmersatte Liebe.*) "When you hear it, my jewel, the devil hold you with delight! The end is in real student-style. It goes as merrily as could be wished."

Next month he writes of another song (*Erstes Liebeslied eines Mädchens*): "The music is so strikingly characteristic, and at the same time so intense, that it would lacerate the nervous system of a block of marble." The next day, he revokes his opinion in favor of still another song, the *Fussreise,* which he calls "a million times better. When you have heard this last song you can have only one wish in your soul—to die. Meanwhile, live and live well. Your extra-happy W."

* * *

It was in 1773 or 1774 that Goethe drafted two acts of a play on

(Continued on page 803)

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Estimated deficit season 1933–34	$109,154.64
Previous deficits	10,900.62
Total estimated deficit	$120,055.26
Less: Amount subscribed (either paid or pledged)	45,414.50
Balance needed	$74,640.76

Endowment Fund	$363,128.96
Endowment Fund, in memory of Henry L. Higginson	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
Endowment Fund, The Adele Wentworth Jones Trust Income dedicated to purposes other than running expenses	10,000.00

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Bedecke deinen Himmel, Zeus, mit Wolkendunst
Und übe, dem Knaben gleich, der Disteln köpft,
An Eichen dich, und Bergeshöh'n;
Musst mir meine Erde doch lassen stehn,
Und meine Hütte, die du nicht gebaut,
Und meinen Herd, um dessen Glut du mich beneidest.

Ich kenne nichts Ärmeres unter der Sonn', als euch Götter!
Ihr nähret kümmerlich von Opfersteuern und Gebetschauch
Eure Majestät, und darbtet,
Wären nicht Kinder und Bettler hoffnungsvolle Toren.
Da ich ein Kind war, nicht wusste, wo aus noch ein,
Kehrt ich mein verirrtes Auge zur Sonne, als wenn
D'rüber war ein Ohr, zu hören meine Klage,
Ein Herz, wie meins, sich des Bedrängten zu erbarmen.

Wer half mir wider der Titanen Übermut?
Wer rettete vom Tode mich, von Sklaverei?
Hast du nicht alles selbst vollendet, heilig glühend Herz?
Und glühtest jung und gut, betrogen,
Rettungsdank dem Schlafenden da droben?

Ich dich ehren? Wofur?
Hast du die Schmerzen gelindert jedes Beladenen?
Hast du die Tränen gestillet jedes Geängsteten?
Hat nicht mich zum Manne geschmiedet die allmächtige Zeit
Und das ewige Schicksal, meine Herr'n und deine?

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however adverse they may be, can never reach the point where slovenly, inferior printing can be effective. Printing doesn't work that way, simply because, during good times or bad, human nature doesn't change.

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Wähntest du etwa, ich sollte das Leben hassen,
In Wüsten fliehen, weil nicht alle Blütenträume reiften?

Hier sitz ich, forme Menschen nach meinem Bilde,
Ein Geschlecht, das mir gleich sei,
Zu leiden, zu weinen, zu geniessen, und freuen sich,
Und dein nicht zu achten, wie ich!

Translation—

Adorn thy spacious heavens, Zeus, with clouds of mist,
And, like the boy who lops the thistles' heads,
Disport with oaks and mountain-peaks;
Yet thou must leave my earth still standing;
My cottage, too, which was not raised by thee,
Leave me my hearth, whose kindly glow
By thee is envied.

I know not poorer under the sun, than ye gods!
Ye nourish painfully, with sacrifices and votive prayers
Your majesty; ye would e'en starve,
If children and beggars were not trusting fools.
While yet a child, and ignorant of life
I turned my wandering gaze up toward the sun, as if with him
There were an ear to hear my wailing, a heart, like mine
To feel compassion for distress.

Who help'd me against the Titan's insolence?
Who rescued me from certain death, from slavery?
Didst thou not do all this thyself, my sacred glowing heart?
And glowedst, young and good, deceived
With grateful thanks to yonder slumbering one?
I honor thee! And why?
Hast thou e'er lighten'd the sorrows of the heavy-laden?
Hast thou e'er dried the tears of the anguish-stricken?
Was I not fashion'd to be a man by omnipotent Time,
And by eternal Fate, masters of me and thee?

Didst thou e'er fancy that life I should learn to hate,
And fly to deserts, because not all
My blossoming dreams grew ripe?

Here sit I, forming mortals after my image;
A race resembling me,
To suffer, to weep, to relish and enjoy,
And thee to scorn, as I!

* * *

"During his life," says George Brandes, summing up his biography, "Goethe bewildered the reading world through his adeptness



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at transformation and rejuvenation. First he was Prometheus; then he was the Olympian Zeus. First he was an insurgent; then he was the royal sage. First he was the poet of passion; then he was nature's great, serene interpreter."

The Promethean poet had at this time reached his first full mastery of exquisite versification. Fame and adulation had still a new and delightful taste to the handsome youth who had quite conquered German susceptibilities with the affecting hero, *Götz von Berlichingen*, and the stormy sensibilities of the buff-and-blue *Werther* were just off his pen. Friederike and Lotte had in turn captivated him and caused him the sweet, nostalgic tortures of parting. The world literatures were still a fresh wonder to the voracious mind of Goethe, and his guide among them the sharply critical Herder. Thus was the poet of Frankfort led away from German provincialisms, initiated to the deeper significance of Shakespeare and Ossian, the emancipated naturalism of Rousseau and Diderot, breeding revolution; the individualism of Socrates and Plato. The brilliant linguist had absorbed these and many more. He was burning with ideas, and eager to mold them in the shape of his own will, in defiance of any constrictions, and any superimposed cosmos. He sought for his dramatic purposes a hero who should be in accord with his point of view. Cæsar and Mahomet were each considered and rejected.

Then the study of Spinoza, in 1773, directed his attention to an-



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other channel. "God and the World are one, like soul and body, and each individual human being is an expression of the world-god. From this basic point of view he could not fancy gods who were essentially different from himself, and who were superior to him. Nor could he visualize happiness as consisting in subjection to the gods; he could picture it only as being in harmony with the divine, cosmic whole." In other words, the Prometheus of Goethe is the artist rebel, brimming with self-sufficiency and abundant material, impatient to build.

"The monologue of Prometheus alone," says Brandes, "is quite sufficient to insure a poet immortality. The Titan who revels in power and self-esteem defies the gods, even the god of gods. Everything that Spinoza had taught, everything that Lessing had felt without expressing it before, he professed in this Prometheus; everything that Ludwig Feuerbach later proclaimed is assembled—or anticipated—in this youthful, beautiful, profound poem. A greater poem of rebellion has never been written. It is eternal. Each line is moulded for all time. Each line stands like so many letters of fire in the nocturnal sky of humankind. Few verses that have ever been written on this earth can be compared to it.

"The drama is laid out on a quite pretentious scale. It was to give an abbreviated picture of the whole of primitive life; the art of building, the origin of ownership, significance of the first death, and so on. The above mentioned, and truly marvelous monologue, *Bedecke deinen Himmel, Zeus!* with its dawn of the genius of youth,

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shows that while Goethe's contemporaries were striving after faith in a religion from without, he himself was diligently studying only the real and palpable with reverence and devotion, and was thereby coming to be a pious worshipper of nature as few before or after him."

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Recollections of Brahms and Bülow by Frederic Lamond

(Translated from the *Berlin Vossische Zeitung*, October 5, 1933)

There are only a few musicians still living who can boast the honor of having played with Hans von Bülow (the "little" great artist, as Tchaikovsky once jokingly named him), in the musical life of Central Europe during the years 1884, 1885, and 1886. Bülow, as leader of the *Hofkapelle* at Meiningen, made concert tours (cru-

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sades, one might call them) extending through the year. This breaker of paths thus carried into Germany, Holland, and Switzerland what was to be a later development of orchestral conducting.

Bülow was in his middle eighties, as I recall him, in better health than later, when he removed to Hamburg and took over the direction of the Berlin Philharmonic concerts. In the Meiningen period I had the privilege of observing Bülow through weeks of daily rehearsals in the old Hoftheater. He was almost always in good spirits; his occasional explosions quickly expended themselves, and left no lingering traces either about him or in the orchestra. The rehearsals lasted from nine o'clock until one. In the afternoons the strings were taken over by concertmaster Fleischhauer, while the clarinetist, the famous Richard Mühlfeldt, took each wind player alone and then drilled them in groups. Sundays excepted, the rehearsals went on daily through four weeks with iron industry and the greatest precision. In concert, the first and second violins, violas, wood and brass players all stood before their desks; only the violoncellists and double-basses remained seated. The piano concertos of Brahms and those of Beethoven in G and E-flat were so thoroughly studied that

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they were played without a leader, Bülow himself taking the piano part.

At the end of September, 1885, there came to Meiningen the manuscript of the Fourth Symphony of Brahms, and a few days later the master himself arrived. I remember how Bülow reproached Brahms about it, protesting that so valuable a manuscript as the Symphony had been sent to Meiningen by simple post without registration!

"What would have happened if the package had been lost?" asked Bülow.

"Well, I should have had to compose the symphony again,"* was Brahms' gruff answer. Brahms, leading the rehearsals himself, said repeatedly to the orchestra: "Only wait, Gentlemen, until Bülow conducts it, then you will hear something!"

Never shall I forget the notable Sunday in October, 1885, when the Fourth Symphony had its first public performance. The concert began at five o'clock in the afternoon. First the Academic Overture was played, then Adolf Brodsky played the Violin Concerto, and the Fourth Symphony closed the programme. After the Symphony, which brought little applause, the theatre emptied itself; I went to my dressing room behind the stage and was about to go home. The members of the orchestra were putting their instruments away and some had already left when the young Richard Strauss, the second *Kapellmeister* in Meiningen, came running up and called to me: "Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone." I got hold of the second horn player, while Strauss mustered one player after another. The theatre was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through

*"Na, dann hätte ich die Sinfonie halt' noch einmal komponieren müssen."

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the peek-hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

The performance stays vividly in my mind. I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theatre where Brahms, like a mightly conjuror, played with the assembled group of musicians for the listening Duke of Meiningen. . . .

When the last notes had sounded, I left the theatre with a sense of having undergone the highest experience which life had ever bestowed upon me!



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Symphony in E minor, Op. 98 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.*

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Mr. Gericke was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of this orchestra on December 23, 1886. The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

The symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria: Miss Florence May in her Life of Brahms says that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he (Brahms) found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden."

In a letter, Brahms described this symphony as "a couple of

*For an interesting account of this performance, see page 808.

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entr'actes," also as "a choral work without text." He was doubtful about its worth. He consulted his friends, and he and Ignaz Brüll played a pianoforte arrangement in the presence of several of them. He judged from their attitude that they did not like it and he was much depressed. There was a preliminary orchestral rehearsal at Meiningen in October, 1885, conducted by Hans von Bülow. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more



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successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of

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the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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of this symphony. Kalbeck notes the appearance of a passage from Brahms's song, "Auf dem Kirchofe," with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck was reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this, when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* * *

Brahms warned Bülow against the acerbity of this symphony. There are hints in this symphony of music by Handel—"Brahms's

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favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony: "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.' A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived.

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The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona.* The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

*Ciacona (Chaconne is the name of an old dance, probably of Spanish origin. The dance was usually in 3–4 time, moderately slow. In many cases there was a set of variations on a ground bass. The chaconne resembles the passacaglia, though the latter was taken at a slower pace, and began as a rule on the third beat of the measure, while the chaconne began on the first. In the chaconne the theme was in the bass; in the passacaglia, the place of the theme was changeable. Couperin wrote a chaconne in 2–4 time.

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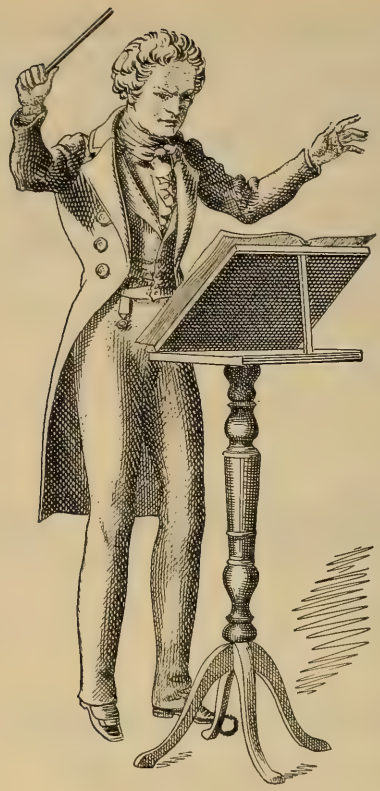
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FRIDAY AFTERNOON, MARCH 9, at 2.30 o'clock

SATURDAY EVENING, MARCH 10, at 8.15 o'clock

Mozart . . . Symphony in E-flat major, (Koechel No. 543)

I. Adagio; Allegro.
II. Andante.
III. Minuetto; Trio.
IV. Finale: Allegro.

Hill Concertino for Pianoforte and Orchestra, Op. 36

Elgar . . Prelude to "The Dream of Gerontius," Oratorio, Op. 38

(June 2, 1857—February 23, 1934)

Debussy "La Mer," Trois Esquisses Symphoniques

I. De l'aube à midi sur la mer (From Dawn till Noon on the Ocean).
II. Jeux de Vagues (Play of the Waves).
III. Dialogue du Vent et de la mer (Dialogue of Wind and Sea).

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The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Symphony in E-flat Major (K. 543)*

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces; there is the orchestration of Handel's "Acis and Galatea"; there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Cosi fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27 he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." He borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge: the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl, and later by Hans Mersmann.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15 P.M.; he preferred water as a beverage, but would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says that Joseph was

*Last performed at these concerts November 8, 1929.

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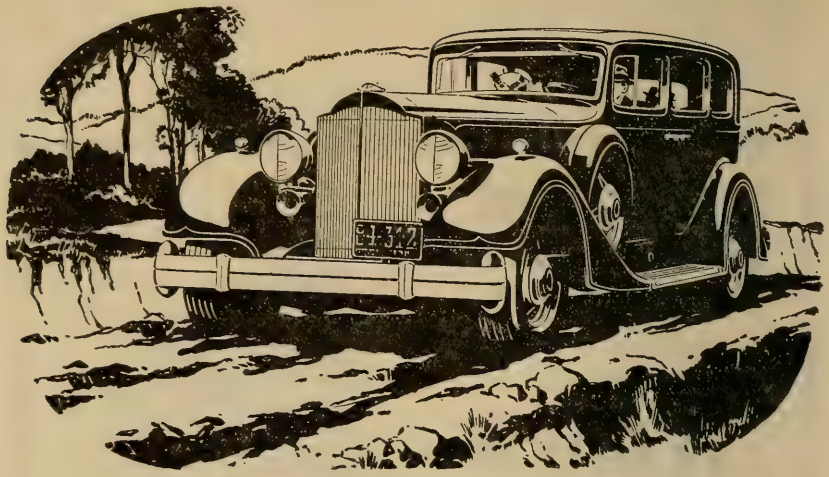
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Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing mad. Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786 says in his memoirs (written by Theodore Hook): "The ridotto rooms, where the masquerade took place were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." Mozart wrote for these dances, as did Haydn, Hummel, Beethoven.

*For a description of Joseph going to Versailles, sleeping there on a straw mattress and covered with a wolfskin, in order to give his sister Marie Antoinette lessons in the simple life "and of philosophical detachment," leaving with her on his departure a long homily to serve her as a moral guide, see "Marie Antoinette," by the Marquis de Ségur (Chapter IV, "The Era of Folly").



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The early programmes, even when they have been preserved seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were not then published. The two that preceded the great three were composed in 1783 and 1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry that should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an extraordinary rhapsody: "Love and melancholy are breathed forth in purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their move with the spheres in the eternal circles of the solemn dance." So explained Johannes Kreisler in the "Phantasiestücke in Callots Manier."

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

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Jesús María Sanromá was born in 1903, in Puerto Rico, of Catalonian parents. He was sent to this country in 1917 by the Puerto Rican Government to complete his musical education at the New England Conservatory of Music. Graduating, he won the Mason & Hamlin prize, and subsequently studied with Mme. Antoinette Szumowska. He gave local recitals and orchestral appearances, and in 1926 became official pianist with the Boston Symphony Orchestra. Sanromá then went abroad, made an interpretative study of the piano with Artur Schnabel in Berlin and Alfred Cortot in Paris. He also gave recitals in Berlin, Vienna, London, Paris, Madrid, and Barcelona. Besides recent recitals and appearances in festivals in America, he has appeared with the Boston Symphony Orchestra in the first American performances of Toch's Concerto, Stravinsky's Capriccio, Ravel's Concerto, and Honegger's Concertino.

Concertino for Piano and Orchestra, Op. 36

Edward Burlingame Hill

(Born at Cambridge, Mass., September 9, 1872; now living there)

We are indebted to the composer for the following note:

"The concertino was composed during July and August, 1931. Although in one movement, there are the usual three sections of a concerto. After a few measures of orchestral introduction, the piano announces the principal theme, whose development is shared between the solo instrument and orchestra. A transition leads not to

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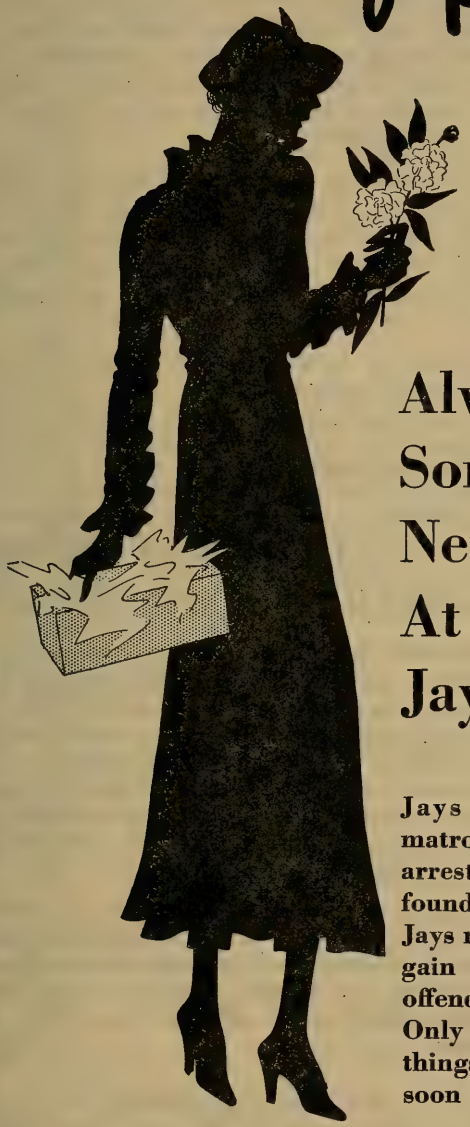
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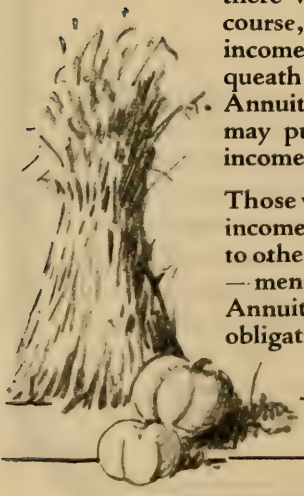
a 'second theme' but to a brief slow movement. This is connected by a cadenza with the finale, a virtual rondo. The principal theme of the first section returns by way of coda. There is a family resemblance between the themes of the different sections, but there can scarcely be said to be a 'cyclical method' as applied by Franck and his pupils.

"The following instruments are used: three flutes (the third interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, bass drum, snare drum, tambourine, cymbals, triangle, and the usual strings, in addition to the solo piano. The score is dedicated to Jesús María Sanromá."

Mr. Hill's father was professor of chemistry at Harvard, and his grandfather was president of the University. Like them, he has been connected with Harvard College for a number of years, acting as chairman of the Division of Music. Of his works, the following have been played by this orchestra (the dates are first performances in Boston):

1916. March 24—"The Parting of Lancelot and Guinevere," Symphonic Poem.
1919. March 28—"Stevensoniana" (First Suite).
1920. October 29—"The Fall of the House of Usher," Poem.
1922. February 24—Waltzes for Orchestra.
1924. March 21—"Stevensoniana" (Second Suite).
1924. December 19—Scherzo for Two Pianos and Orchestra.

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1927. April 1—"Lilacs," Poem for Orchestra.
1928. March 30—Symphony in B-flat major, No. 1.
1930. October 17—An Ode (Poem by Robert Hillyer).
1931. February 27—Symphony in C major, No. 2.
1932. April 25—Concertino for Piano and Orchestra.
1933. March 10—Sinfonietta, in one movement.

He has also written a sonata for clarinet (or violin), and piano; Jazz Study for two pianos: "Nuns of the Perpetual Adoration," for women's voices and orchestra.

The Concertino has been played by this orchestra (Mr. Sanromá, soloist) in the following cities: Boston—April 25, 1932 (Monday Concert); Cambridge—April 28, 1932; Baltimore—January 31, 1934; Brooklyn—February 1, 1934; New York—February 3, 1934.

J. N. B.

PRELUDE TO "THE DREAM OF GERONTIUS," ORATORIO, OP. 38

SIR EDWARD ELGAR

(Born at Broadheath, near Worcester, England, June 2, 1857; died February 23, 1934)

When, in 1900, Elgar gave to the world *The Dream of Gerontius,* he was principally known in his own country as a choral composer of rising promise. Although he was guilty, among a mass of small pieces belonging to his youth, of the sentimental confection, *Salut d'Amour,* a voluminous seller, his reputation was saved in more

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serious circles by his serviceable romantic cantatas, *The Black Knight* (1893) and *King Olaf* (1896), the oratorio *Lux Christi*, a successful venture into the "sacred" field (1896), and, in 1898, a cantata of still greater persuasion—*Caractacus,* describing Britain under Roman rule. The year before *Gerontius,* this industrious musician had surprised even his admirers by showing a new aspect of his genius, in the *Enigma* Variations. The Elgar of the symphonies and concertos was yet to come. He had until then composed no music for full orchestra save a concert-overture *Froissart*, in the early days of chivalric preoccupation. When in 1899 Hans Richter seized upon and zealously produced his new variations, the public suddenly realized that they had among them not merely another English maker of practicable choral scores for their festivals, but a surpassing master of orchestral writing, who could compose music of a sonorous finish, eloquent in melody, distinct with the personality of the artist.

Naturally, much was looked for when, on October 3, 1900, *The Dream of Gerontius* was first performed at the Birmingham Festival, again under the hand of Richter. It must be recorded that the public were disappointed. Probably they were expecting the set arias and thumping choruses which, ever since *The Messiah* was written, have been the steady musical fare of every Britisher. Elgar had no regard for the wooden traditions of the sacrosanct oratorio form, or for obvious "effects." He merely profited by his own experience, and the technical inheritance from Wagner and other recent masters, to

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write a continuously flowing, dramatically just music, shaped freely to the exigencies of a subject which deeply moved him.

When Germany, which had long had scant musical regard for the country of Sullivan and Sterndale Bennett,* enthusiastically acclaimed a performance at the Lower Rhine Festival in Düsseldorf (December 19, 1901); when the great Richard Strauss openly called it a "*Meisterwerk*," the public of England reconsidered *The Dream of Gerontius*, and found that its introspective beauties grew upon acquaintance. The oratorio was increasingly performed. It now stands firmly beside *The Messiah*, and, according to current report, even exceeds *Elijah* in English popularity.†

*
* *

"This is the beginning of it," said Elgar to the correspondent of the London *Musical Times* before the Birmingham production, handing him a little copy of Cardinal Newman's famous poem. "The book was a wedding present to me (in 1889) from the late Father Knight, of Worcester, at whose church I was organist. Before giving it to me he copied into its pages every mark inserted by General Gordon into his (Gordon's) copy, so that I have the advantage of knowing those portions of the poem that had specially attracted the attention

*Schumann's dictum, "English composer—no composer," had hardly been reversed!

†The first American performance of *The Dream of Gerontius* was in Chicago (Apollo Musical Club), March 23, 1903. The first performance in Boston was given by the Cecilia Society, January 26, 1904, Mr. Lang conducting. The Prelude alone was performed at these concerts March 25, 1904, Wilhelm Gericke, conductor.

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of the great hero. It seems absurd to say that I have written the work to order for Birmingham. The poem has been soaking in my mind for at least eight years. All that time I have been gradually assimilating the thoughts of the author into my own musical promptings."

The poem itself was far from new. Cardinal Newman had written it as long ago as 1865, moved by the death of a dear friend. "The dying Gerontius beholds in a trance the mysteries of the unseen world. His soul is accompanied in its passage through infinite space to the throne of the Omnipotent by his Guardian Angel, who expounds to him the meaning of the changes that have come upon his spirit, and prepares him for the final agony of delight, that 'keen and subtle pain' that shall befall him, sick with love and yearning, when he sees his Judge. At last they come 'into the veiled presence of our God,' and intercession is made for the soul of Gerontius by the Angel of the Agony. Finally, the soul, admitted into the presence of its Creator, is 'consumed, yet quickened, by the glance of God,' and, after its ecstatic agony, given again into the enfolding arms of its Guardian Angel, who sings over it a tender, consolatory song of farewell."

The Prelude to the oratorio and the final pages have been published as a concert piece, without voices. This description of the Prelude is derived from the analysis by Elgar's friend Jaeger,* made at the time of the first performance:

> "The Prelude recapitulates the leading themes of the work. A solemn motive of Judgment (*Lento mistico*) opens the piece and is followed by a restless theme, portraying the fear of Gerontius. This is also followed by a new motive, expressive of religious beliefs. The work now proceeds in a restless, undulating manner, rising to a passionate outburst, being the appeal for mercy. This dies away and is succeeded by an eloquent passage, full of poign-

*A. J. Jaeger, advisor to the music publishing firm of Novello, was the "Nimrod" of the *Enigma* Variations.

(Continued on page 852)

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Boston, Mass., January 29, 1934.

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Previous deficits	10,900.62
Total estimated deficit	$120,055.26
Less: Amount subscribed (either paid or pledged)	47,387.50
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ant feeling. It rises to a great *fortissimo* statement of Prayer. This, too, dies away and soon a lovely, soothing melody is heard, later used as a theme of the Priests and Assistants sending the Soul on its journey from earth. It is repeated twice, the second time being of great power and very impressive. As before, the outburst dies away, this time a stroke of the gong is given, and the earlier motives are heard very subdued."

The finale begins *Andante tranquillo* "as the Angel dips the Soul in the lake of 'the penal waters,' and bids it farewell, promising it a swift passing of its night of trial and a happy waking on the morrow.

> "Softly and gently, dearly ransomed soul,
> In my most loving arms I now enfold thee,
> And o'er the penal waters as they roll,
> I poise thee, and I lower thee, and hold thee.

"The lustration of the Soul is accompanied by one of the loveliest phrases of the work. The typical 'Angel's' theme is drawn upon; fragments of the 'Angelical' chorus, 'Praise to the Holiest in the height' are faintly heard, and the work ends with a long 'Amen,' solemn and placid."

The scoring of the oratorio is as follows: two flutes and piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, timpani, bass drum, side drum, two harps (*ad lib.*), gong, organ, and strings.

An original and a recurring objection to *The Dream of Gerontius* was its Roman Catholic leanings. Ernest Newman, taking exception

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to a ban on its performance by a good Anglican cathedral, reasoned justly that this oratorio is important first of all as a musical and as a human document. Concern with dogma and sect plays a far lesser part in this work, for example, than in the later oratorios, *The Apostles* and *The Kingdom.* "The artist, purely as artist, and the hearer, in so far as he is an artist, has nothing to do with clerical puerilities of this kind. The only question for discussion is whether the artist has had sufficient imagination to see his man clearly, and to present him in a way that makes the secret essence of his soul clear to us. And judged by that test, *The Dream of Gerontius* is one of the master-works of the nineteenth century."

*
* *

Following upon *The Dream of Gerontius* in 1900, Elgar spread his general popularity with the *Pomp and Circumstance* Marches and the *Cockaigne* Overture (1901). He wrote an ode for the coronation of King Edward VII, and was knighted in 1902. The oratorio *The Apostles* appeared in 1903, the concert overture *In the South* in 1904, the *Introduction and Allegro* for strings in 1905, *The Kingdom* in 1906. The *First Symphony* was composed in 1907–8, the *Violin Concerto* in 1910, the *Second Symphony* in 1911, the ode *The Music Makers* in 1912, the symphonic study, *Falstaff,* in 1913, the symphonic prelude, *Polonia,* in 1915. The latter is one of several works composed under the immediate influence of the war period, and consequently of only ephemeral interest.

GENERAL BUSINESS CONDITIONS

however adverse they may be, can never reach the point where slovenly, inferior printing can be effective. Printing doesn't work that way, simply because, during good times or bad, human nature doesn't change.

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The year 1919 showed a sudden fruitfulness of chamber music—a violin sonata, a string quartet, and a piano quintet. The *Violoncello Concerto* is of the same year. With this final large and much praised work, Elgar's ready productivity was at an end. In the fourteen years which remained of his life, there was nothing more notable to show than the *Severn Suite* for brass band, and a *Nursery Suite,* written for the Princesses Elizabeth and Margaret Rose. But the previous, vigorous years were surprisingly industrious. In addition to the works just mentioned, Elgar wrote a vast amount of music in every conceivable form: piano and organ pieces, solo and part songs, recitations with orchestra, ballets, incidental music, music for chamber groups, many "arrangements."

The following works of Elgar have been performed by this Orchestra in Boston:

1901. November 30, Overture, "Cockaigne."
1903. January 3, Songs: "Sea Pictures," "Sea Slumber Song," "Sabbath Morning at Sea" (Mme. Kirkby-Lunn); December 26, Variations on an Original Theme.
1904. March 26, Prelude to the "Dream of Gerontius"; April 23, Variations.
1905. January 7, Songs: "In Haven," "Where Corals Lie," "The Swimmer" (Muriel Foster); December 30, Overture, "In the South."
1906. December 15, Overture, "In the South."
1909. February 27, Symphony, A-flat major, No. 1.
1910. January 8, Symphony, A-flat major, No. 1; April 9, Variations.

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1911. March 4, Songs: "Where Corals Lie," "Sabbath Morning at Sea" (Mme. Kirkby-Lunn); December 2, Symphony, E-flat major, No. 2.
1925. January 9, Transcription for orchestra of J. S. Bach's Organ Fantasie and Fugue, C minor.
1927. February 25, Variations.
1931. January 30, Introduction and Allegro (for strings).
1934. January 7, Violin Concerto, with Jascha Heifetz (Pension Fund Concert).
1934. January 19, Variations (Sir Henry Wood conducting).

* * *

England's delight in Elgar is evident in a résumé of recent performances there. When, on his seventieth birthday, he was fêted with numerous "Elgar programmes" and oratorio performances, one programme book stated: "How often his name has appeared at the Proms it would take some time to count. The first symphony has been included five times, and the second twice, in the last five years: at the symphony concerts the second has been played three times, and the first once. In the same period, the *Enigma* Variations have had seven performances and the *Cockaigne* Overture eight in the B. B. C.'s public concerts, and practically all his music of the first importance has been heard and heard again."

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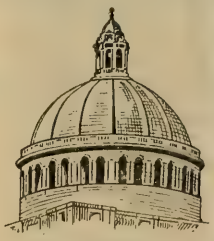
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That Elgar was thoroughly an Englishman in character, habits, and sentiment, "a matchlessly tailored and tonsored English gentleman, who hunts, shoots, fishes—and bets," is no adequate explanation of the profound veneration for his music by his own countrymen, and the disparity between this veneration and the more measured admiration of other countries. Robert Lorenz gives a possible solution: "Side by side with the composers who are recognized to have been great by cultured opinion the world over, there have generally been ones, not necessarily of lesser calibre, appreciation of whom has been limited to one or two nations, or even to one nation alone. In this category we might place Bruckner, Mahler, Fauré and Elgar, to name only a few outstanding examples."

The greatness of the symphonies or the oratorios is taken in England quite as a matter of course. Grove's Dictionary formally coins the adjective "Elgarian" to describe the indescribable; J. F. Porte, one of his several biographers, crowns him "one of the immortals, entirely irrespective of nationality"; and another, R. J. Buckley, in the last words of his book, gives him "a conspicuous place among the immortals." Even the canny Ernest Newman, who is seldom caught in excesses, has granted Elgar some purple words, albeit well salted with an exposure of certain weak places in the scores.* A

*"Elgar," by Ernest Newman, 1920. For example, Newman considers the howling demons in *Gerontius* "only pantomime demons," and some of the "Apostles" "rather dull dogs." The susceptible Porte finds "too much of the sarcastic element" in the book.



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principal dissenting voice is that of Cecil Gray.* He dares to deride the "imperialist" side of Elgar, who, as "self-appointed Musician Laureate of the British Empire," wrote "such works as the *Imperial March*, the *Banner of St. George*, the *Coronation Ode*, the *Pomp and Circumstance Marches*, the *Fringes of the Fleet*, or the *Crown of India* (undoubtedly the worst of the lot)—all of them perfect specimens of that exotic growth called Jingoism which flourished with such tropical luxuriance in this country a quarter of a century ago, and is now fortunately almost extinct."†

It would hardly be expected that George Bernard Shaw, whose very livelihood has consisted in pricking the solemnities of the British and their comfortable traditions, would have made this impressively abject obeissance to Elgar, in an article for *Music and Literature* (1920):

> "The figurehead of music in England is a composer whose rank it is neither prudent nor indeed possible to determine. Either it is one so high that only time and posterity can confer it, or else he is one of the Seven Humbugs of Christendom. Contemporary judgments are sound enough on Second Bests; but when it comes to Bests, they acclaim ephemerals as immortals, and simultaneously denounce immortals as pestilent charlatans. Elgar has not left us any room to hedge. From the beginning, quite naturally and as a matter of course, he has played the great game and professed the Best. He has taken up the work of a great man so spontaneously that it is impossible to believe that he ever gave

*A Survey of Contemporary Music, 1924.

†In "Back to Methuselah," G. B. Shaw refers to "two writers of the name of Kipling who lived in our time: the one was an eastern, and a writer of merit; the other was a western, and only an amusing barbarian."



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any consideration to the enormity of the assumption, or was even conscious of it. But there it is, unmistakable. To the north countryman who, on hearing of Wordsworth's death, said, "I suppose his son will carry on the business," it would be plain today that Elgar is carrying on Beethoven's business. The names are upon the shop front for everyone to read, ELGAR late BEETHOVEN & Co., Classics, and Italian and German Warehousemen, Symphonies, Overtures, Chamber Music, Oratorios, Bagatelles. . . .

"This, it will be seen, is a very different challenge from that of say, Debussy and Stravinsky. You can rave about Stravinsky without the slightest risk of being classed as a lunatic by the next generation. Without really compromising yourself, you can declare the *Après-Midi d'un Faune* the most delightful and enchanting orchestral piece ever written. But if you say that Elgar's *Cockaigne Overture* combines every classic quality of a concert overture with every lyric and dramatic quality of the Overture to *Die Meistersinger,* you are either uttering a platitude as safe as a compliment to Handel on the majesty of the Hallelujah Chorus or else damning yourself to all critical posterity by a *gaffe* that will make your grandson blush for you. . . .

"Certain things one can say without hesitation. For example, that Elgar could turn out Debussy and Stravinsky music by the thousand bars for fun in his spare time. That to him such stand-bys

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as the whole-tone scale of Debussy, the Helmholtzian chords of Scriabin, the exciting modulations of the operatic school, the xylophone and celesta orchestration by which country dances steal into classical concerts, are what farthings are to a millionaire. That his range is so Handelian that he can give the people a universal melody or march with as sure a hand as he can give the Philharmonic Society a symphonic adagio such as has not been given since Beethoven died. That, to come down to technical things, his knowledge of the orchestra is almost uncanny. When *Gerontius* made Elgar widely known, there was a good deal of fine writing about it; but what every genuine connoisseur of orchestration must have said at the first hearing (among other things) was, 'What a devil of a fortissimo!' Here was no literary paper instrumentation, no muddle and noise, but an absolutely new energy given to the band by a consummate knowledge of what it could do and how it could do it. We were fed up to the throats at that time with mere piquancies of orchestration: every scorer of ballets could scatter pearls from the *pavillon chinois* (alias Jingling Johnny) over the plush and cotton velvet of his harmonies; but Elgar is no mere effect monger: he takes the whole orchestra in his hand and raises every separate instrument in it to its highest efficiency until its strength is as the strength of ten. One was not surprised to learn that he could play them all, and was something of a virtuoso on instruments as different as the violin and trombone."

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Shaw makes a characteristic confession of his conversion to Elgar:

"For my part, I expected nothing from any English composer; and when the excitement about *Gerontius* began, I said wearily, 'Another Wardour Street festival oratorio!' But when I heard the Variations (which had not attracted me to the concert), I sat up and said, 'Whew!'. I knew we had got it at last."

J. N. B.

"The Sea" (Three Orchestral Sketches): I, From Dawn Till Noon on the Ocean; II, Play of the Waves; III, Dialogue of Wind and Sea Claude Achille Debussy

(Born at Saint-Germain (Seine and Oise), France, August 22, 1862; died at Paris, March 26, 1918)

These orchestral pieces ("I, La Mer: De l'aube à midi sur la mer; II, Jeux de Vagues; III, Dialogue du vent et de la mer—trois esquisses symphoniques") were performed for the first time at a Lamoureux concert in Paris, October 15, 1905. The concert, the first of the season of 1905–06, was also the twenty-fifth anniversary of the establishment of the Concerts Lamoureux. Camille Chevillard conducted.

Debussy wrote in August, 1903, from Bichain to his publisher Jacques Durand that he was at work on "La Mer." "If God will be good to me, the work will be in a very advanced state on my return

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(to Paris)." He wrote later that the sketches would have these titles: "Mer belle aux Iles Sanguinaires"; "Jeux de Vagues"; "Le vent fait danser la mer"; and in September he said the work was intended for Chevillard. In September, 1904, he wrote from Dieppe, "I wanted to finish 'La Mer' here, but I must still work on the orchestration, which is as tumultuous and varied as the——sea (with all my excuses to the latter)." In January, 1905, he was not sure that the title, "De l'aube à midi sur la mer" would do: "So many contradictory things are dancing in my head, and this last attack of grippe has added its particular dance." He also wrote that he had remade the end of "Jeux de Vagues." He was disturbed because Chevillard spoke of the difficulties in the music, but if he gave the score to Colonne there might be a row. In July and September, 1905, he complained of "very curious corrections" made by someone in the proofs; and the idea of a performance at Chevillard's first concert seemed to him as bad as a performance at the last one of the season: "I am not so proud as to believe that 'La Mer' can be a check to Wagner and Mlle. Litvinne together." At rehearsal it was found that the proofs had been badly read.

The Sketches, dedicated to Jacques Durand, were published at Paris in 1905. Debussy made an arrangement for two pianos; André Caplet made one in 1908 for three pianos.



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The first performance in the United States was in Boston at a concert of the Boston Symphony Orchestra on March 2, 1907. "La Mer" was performed again that season by request on April 20, 1907. There were later performances on March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928, October 11, 1929, October 24, 1930.

"From Dawn till Noon on the Ocean" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, tam-tam, two harps, and strings.

"Play of the Waves" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, cymbals, triangle, a Glockenspiel (or celesta), two harps, and strings.

"Dialogue of Wind and Sea" is scored for piccolo, two flutes, two

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oboes, English horn, two clarinets, three bassoons, double-bassoon, four horns, three trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, Glockenspiel, two harps, and strings.

*
* *

Charles Koechlin has written in his work on Debussy ("Les Musiciens célèbres") :

"All of his life Debussy loved the waves, from a childhood illuminated by the Mediterranean sun at Cannes (the play of the cerulean riplets reappears in his music), even until his last stay at Saint-Jean-de-Luz, where, in his final sickness, he seemed to derive some strength from the spectacle of nature which had always moved him so deeply. *La Mer* met with a varied reception, which was not without its reserves. For many it was no more than the 'basin in the Luxembourg.' People had looked for something quite different: the tragedy of a storm, another *Flying Dutchman* Overture, perhaps. But Debussy, whose taste was not of that sort, had simply sought reflections of joyous light: *De l'aube à midi, Jeux de vagues, Dialogue du vent et de la mer.* Even so, the objections to his work were not absurd. We are reminded rather of the joyous gulfs of the Mediterranean, or the delightful basin of Arcachon, than great ocean swells, such as one finds beyond the high dune at Cape Ferret. It is possible to miss in it the voice of human distress; and in this spectacle of the sea there is a feeling of infinitude which the Debussyan Orchestra rather neglects. But one perhaps should admit

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that the sense of infinity may be touched in more ways than one. Debussy, with his sure hand, knew what he was doing in not passing certain limits of vehemence."

Edmond Goblot, in the *Gazette Artistique,* thus characterizes *La Mer:*

"The descriptive quality of the work hardly leans upon thematic development in the scholastic sense of the word; the combinations of harmonies, of colors and rhythms holds the interest exclusively. 'You can distinguish in it,' says M. Charles Malherbe, 'a kind of sound palette, where the painter's adroit brush mingles rare and gleaming tones to reproduce the gamut of shadow and light, the clear-opaque tints of infinite and changing motion. Occasional outbursts from the brass are like the sun's rays which suddenly streak the liquid surface and make it sparkle like a blinding mirror. Certain string arpeggios seem to suggest the cumulative advance of the surf upon the shore, whipping the air with a froth of spray. At times a simple figure from the flute might depict the light breeze. Elsewhere a troubled contour from the viola reminds one of the precipitate course of the little waves which overlap in incessant conflict.'

"But the master does not limit himself to the more or less clever reproduction of actual sounds; he paints in order to incite response, and what is released from these pages is an intense poetry, and a profound feeling for nature."

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Debussy loved and respected the ocean. In 1905 he wrote from Eastbourne: "The sea rolls with a wholly British correctness. There is a lawn combed and brushed on which little bits of important and imperialistic English frolic. But what a place to work! No noise, no pianos, except the delicious mechanical pianos, no musicians talking about painting, no painters, discussing music. In short, a pretty place to cultivate egoism."

At Le Puy near Dieppe, August, 1906: "Here I am again with my old friend the sea, always innumerable and beautiful. It is truly the one thing in nature that puts you in your place; only one does not sufficiently respect the sea. To wet in it bodies deformed by the daily life should not be allowed; truly these arms and legs which move in ridiculous rhythms—it is enough to make the fish weep. There should be only Sirens in the sea, and could you wish that these estimable persons would be willing to return to waters so badly frequented?"

Houlgate, 1911: "Here life and the sea continue—the first to contradict out native savagery, the second to accomplish its sonorous going and coming, which cradles the melancholy of those who are deceived by the beach."

Pourville, August, 1915: "Trees are good friends, better than the ocean, which is in motion, wishing to trespass on the land, bite the rocks, with the anger of a little girl—singular for a person of its importance. One would understand it if it sent the vessels about their business as disturbing vermin."

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SATURDAY EVENING, MARCH 17, at 8.15 o'clock

Schönberg . . "Pelleas und Melisande," Symphonic Poem, Op. 5
(Conducted by the composer)

Schubert . . . Symphony in B minor ("Unfinished") No. 8
I. Allegro moderato.
II. Andante con moto.

Strauss . "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner,"—in Rondo Form, Op. 28

There will be an intermission before the symphony

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Pelleas und Melisande, *Symphonic Poem (after the Drama of Maeterlinck), Op. 5 Arnold Schönberg

(Born at Vienna, September 13, 1874; now living in Brookline, Mass.)

With *Pelleas und Melisande,* Schönberg wrote, in 1902–3, his last work in the large and extended forms of current romantic acceptance. It was composed in Berlin, under the direct inspiration of Maurice Maeterlinck's drama. Debussy's *Pelléas et Mélisande,* begun years before, was completed at about the same time. It goes without saying that Schönberg's approach has none of the transparent and nebulous mood picturings of the Frenchman. Schönberg and his school, ardent seekers after clarity and definition, have never found usable matter among the impressionists.

"Pelleas und Melisande," says Wellesz succinctly enough, "is one of the most polyphonic works ever written for an orchestra. It is astonishing how each theme is enveloped in counterpoints, and how the theme itself is involved in imitation; furthermore, how in the development of the parts huge melodic complexes are combined one with another. Thus, for instance, in the Scene at the Castle Tower there are no fewer than five themes which themselves undergo manifold imitation one with another." Such a complex music invites constructional study, and yet defeats word analysis by its very intricacy. The detailed analyses of Wellesz and of Berg would be difficult to follow without the aid of an open score. Both, on present inquiry, have the sanction of the composer who, despite the fact that his score gives no verbal clues beyond the title itself, approves the matching of scenes and characters with musical sections and themes. The broader lines only are here followed.

Alban Berg finds that the score "falls quite naturally into four sections, following on one another without breaks, but corresponding to the traditional movements of the classic symphony—the first in a large-scale sonata form, the second made up of three sections like a Scherzo and Trio, then a broadly conceived slow movement, and a Finale in which earlier themes return, and the whole work is summed up. Alternatively, a still bigger view might see it as one extended movement in sonata form, in which the Finale referred to a moment ago would be the recapitulation, with a terse coda following it. But the whole work, whether we think of it as

*The symphonic poem had its first Berlin performance in February, 1911, Oskar Fried conducting. It was introduced in Prague (February, 1912), and in November of the same year in Amsterdam (Concertgebouw Orchestra), and in Leningrad, the composer conducting in each city. The performance with Mengelberg's orchestra was notably successful, and did much to spread Schönberg's fame in western Europe. It was first played in America by the New York Philharmonic Orchestra, November 18, 1915 (Josef Stransky, conductor), and its first English performance was in London on December 10, 1930 (B. B. C. Orchestra, Hermann Scherchen, conductor).

one movement or four, is built up on themes which are used all through it, and has, in that way, a sense of unity which none of Schönberg's predecessors ever gave to their symphonic music. But it is not a unity which ever runs the smallest risk of growing monotonous. The themes are treated with an apparently endless fertility of inventive resource—again and again it recalls the great Bach's unceasing flow of melodic thought, appearing singly and in the most complex polyphony, in constantly changing forms and new guises; parts of the score look as though it would sometimes be easier to recognize them by eye than by ear, at any rate until many hearings have made them familiar."

This is the way in which Wellesz fits Maeterlinck with Schönberg: "The introduction describes how the ageing Golaud finds the lonely Melisande in the forest. With the first notes the tragic character of the work is fixed, and Schönberg at once raises it above the level of the ordinary tone-poem. He is not content to remain on the surface in the treatment of his work, by merely describing episodes in the course of the drama. He goes to the very depths; he considers not only the fate of the individual characters, but also the nature of fate itself. He is not concerned merely with the incident of Golaud's

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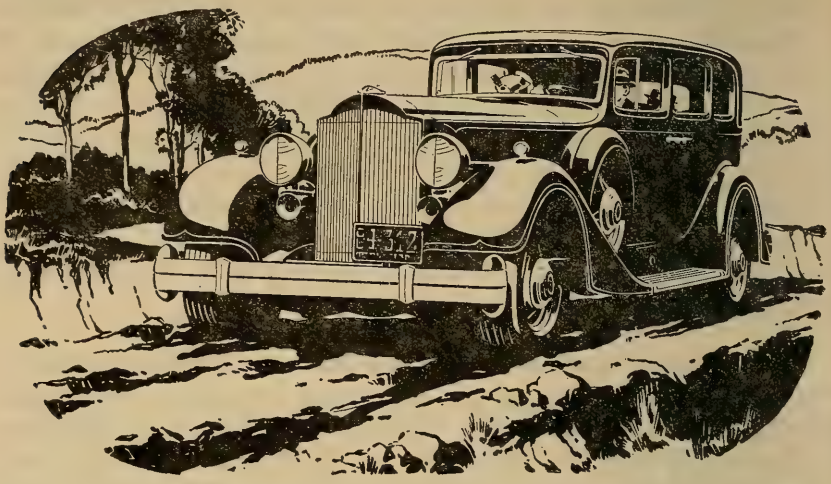
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meeting with Melisande in the forest, but also with the fact that their coming together is charged with fate. A 'programmist' composer, misunderstanding the application of the principles of the Wagnerian music-drama to symphonic music, would have attempted to give a description of the forest in which Golaud had strayed. With Schönberg, however, the description is inward." Both analysts dwell upon the "first theme of Melisande," originally heard from the oboe, and later the English horn. "It is Melisande's first vision," says Wellesz. "Nevertheless a sombre atmosphere is predominant until Melisande's theme, in *stretto,* is heard. But it would be an error to regard this theme as a tonal description in the sense of a *leitmotiv.* The psychological significance of the passage is parallel to that in the treatment of the *Tove* motive in the *Gurre-Lieder,* in the section entitled *Des Sommerwindes wilde Jagd:*

Still! Was mag der Wind nun wollen?

"In that example it is the consciousness of the omnipresence of the Supreme Being; but in the case of Melisande it is the picture hovering before the mind, and now becoming realised in a dream with its various shapes, that has become true; and then again



Schönberg gives expression to the exuberant power of the musical visions which in their opulence force themselves upon him. Along with the Melisande theme, which is heard alternately in the three oboes, cor anglais, E-flat clarinet and bass clarinet" there develops a texture of parts to which is added a broad expansive theme, softly played by three horns, characterizing Golaud.

"Here already we have an example of Schönberg's procedure by abbreviation, whereby after the sounding of the themes in succession he allows them to appear simultaneously. As in the works of the later period a chord is often nothing other than the verticalisation of the idea which was first conceived horizontally, so in this instance he strives by means of polyphony to substitute for a successive form of musical procedure one that is simultaneous."

The foregoing is a sort of introduction. There follows what both analysts call the "first movement," where a broad melody for the violins (entering for the first time) characterizes the union of Melisande and Golaud. Other themes (Golaud, Melisande, "Destiny," Pelleas, etc.) accumulate to a rich texture and a reprise.

The second movement (*quasi scherzo*) is called the "Scene at the Well." "Formally, it corresponds to the scherzo of a symphony, although the scherzo character is only maintained at the beginning of this part. For as a background to this scene is conceived the ride of Golaud, who falls from his horse at the moment when the ring falls into the well. A short interlude expressive of Golaud's awakening suspicion of Melisande and Pelleas leads to the 'Scene at the Castle Tower,' which here, as also in Debussy's opera, marks a climax." The close of this movement, "The Scene in the Vaults," is, according to Berg, "slow and mysterious in its sombre tone, mainly a changed presentation of earlier themes, chiefly Golaud and Destiny. In this section we meet a new orchestral device—trombone glissandos in octaves; in the accompanying harmony, chords built from the whole-tone scale can be discerned."

"Following on this" [Wellesz] "and representing the adagio of the symphony, comes the Farewell Scene between Pelleas and Melisande, a wonderfully tender and long-drawn-out cantilena. This part is the most extensive of the whole symphonic poem. It introduces the different themes and combinations, though all within the scheme of the adagio. Towards the end it rises to a climax of ecstatic expression.

"But Golaud waylays the lovers and kills Pelleas; with this begins the fourth part of the symphony, which likewise forms a grand reprise of the whole work. Here also appear two new themes which

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are introduced episodically. Then there follows the scene in the death-chamber of Melisande, in which the Melisande theme, augmented by trumpets and trombones, sounds like a chorale over a pedal-point in harps and basses. Here Schönberg made use of the whole-tone scale at a time when it was not yet known in Germany.

"The epilogue, beginning with the broad cantilena of the first theme of the chief movement, introduces, in new combinations, the most important themes of the work. They are for the most part in their shortest form. Moreover this final movement, regarded from the point of view of form, has the character of a final exposition. Gradually the polyphony dies away, the tension is relieved and, becoming softer and softer, the work closes with the first figure of the chief theme, with which the theme of fate is intertwined, thus linking together beginning and end."

The instrumentation is appropriately rich: four flutes, three oboes, cor anglais, E-flat clarinet, three clarinets in A and B-flat, one bass clarinet, three bassoons, double-bassoon, eight horns, four trumpets, one alto-trombone, four tenor-trombones, one double-bass tuba, two pairs of timpani, percussion, one glockenspiel, two harps, and strings.

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"On looking back," concludes Wellesz, "one sees that after this work a continuation in the same direction was, for Schönberg, impossible. He had reached a summit beyond which he could not go! A new way had to be opened up, a way that Schönberg found in his middle period through the employment of strict form. At this time he stemmed the stream of his exuberant fancy, and arrived at the suppression of all that was merely episodical, such as is to be found in his earlier works. Thus he attained to the technical mastery which gave him, in the works of his latest period, the necessary assurance, untrammelled by any form, to create something from within."

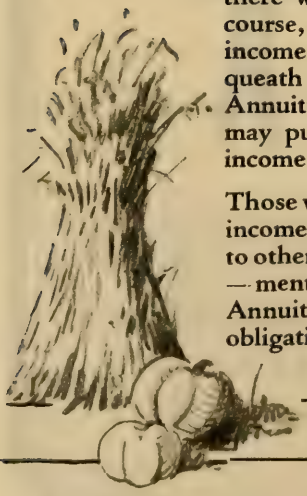
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Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at

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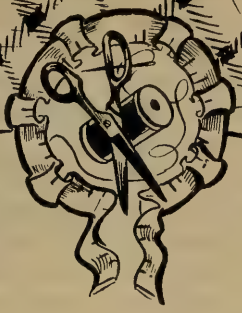
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Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820. It was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in concerts as a member of the society, and

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urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old

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man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm. "Take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) *Hüttenbrenner*
Symphony in B minor *Schubert*
1. Allegro
2. Andante (MS. First time.)
3. Presto vivace, D major

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What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine completed measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.*

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868. The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel, conductor. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

*"Some years after the discovery of the 'Unfinished' Symphony, the Friends of Music instituted a search for another missing work, often referred to as the Ninth Symphony. The archives at Gastein were ransacked. They found no trace of the work they were seeking, but unexpectedly turned up a thin bundle of original manuscripts in Schubert's handwriting containing fragments of songs—the original of the 'Trout' quintet, and four pages bearing the notation in Schubert's handwriting 'Sketches for the Scherzo of the H moll.'

"The first public performance took place on Sunday, October 30, 1927, before the radio audience of America, when the sixteen stations of the Columbia Broadcasting System played the two movements of the Symphony and then surprised the audience by playing Schubert's sketches for the third movement, orchestrated by Mitya Stillman of New York."—R. L. Dinyon.

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RICHARD STRAUSS' MUSIC

By PERCY SCHOLES

(From *The Radio Times*, London, 1931)

Let me begin with three anecdotes of Strauss. True or not, they are significant.

ANECDOTE I.—At supper, after a performance of the *Domestic Symphony*, Strauss dropped a knife and fork quietly on the table and said: "To reproduce in music a little noise like that, so that there may be no doubt in the mind of the hearer, requires great artistic technique. I'd like to carry it that far."—(Told by Gattmann, a Vienna concert manager.)

ANECDOTE II.—At lunch, in Boston, with C. Martin Loeffler, the well-known Alsatian-American composer, he again picked up a fork and said: "Some day it will be possible to delineate this in music, and so exactly that every member of the concert audience will recognize it."

ANECDOTE III.—"Strauss once asked me if I had ever noticed that one of the women in his *Don Juan* symphonic poem had red hair." I replied "that often as I had conducted the work I had never

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dreamed of this." *"Then I have failed,"* said the composer. "I thought everyone would recognize it."—(Told by Mottl, the great conductor.)

Possibly there was a half-humorous twinkle in Strauss' eye as he made such wildly excessive claims for the descriptive power of music; and, anyhow, at lunches and dinners of famous conductors, and composers, and concert managers, the wine is generally good. But, however that may be, the sort of tale that is freely and currently told about a man reveals the opinion people hold of him, and in those three anecdotes you have a plain hint as to one side of Richard Strauss—Strauss the *Pictorial Artist in Music,* Strauss the *Master of Musical Description.*

There is a sort of mental comfort in feeling able to classify the practitioners of any art in which one is interested, and by a mere glance down the chronological list of Strauss' works you can see in which of your mental pigeon-holes you are to stow him. He has written one normal Symphony and one String Quartet, both at about the age of seventeen, and one or two sonatas and concertos and similar things, also in youthful days; so much for what we call "pure" music or "absolute" music. Then, at the age of twenty-two, comes the picturesquely descriptive "Symphonic Fantasia" *From Italy* ("Aus Italien"), and henceforth, for the forty-five years he has

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since lived, nothing but Songs, Operas and Tone Poems—that is to say, either settings of words or settings that imply a background of words, although they may dispense with the actual words themselves.

There *has* to be a poem or tale or a picture behind everything Strauss writes, and he loves to study a personality and to record in music the events of an adventurous life. *Salome* and *Electra* he accommodates in Opera: you actually see the people before you on the stage and hear them speak. *Macbeth, Don Juan, Don Quixote* and *Till Eulenspiegel* he turns into Tone Poems, and you are expected to see them and their companions vividly with your inward eye—even to the handling of their knives and forks and the colour of their hair, or nearly so!

There *are* composers like that, Monteverde in the early seventeenth century, Gluck in the eighteenth, and Wagner in the nineteenth wrote little or no "pure" or "absolute" music, fugues, sonatas, symphonies or string quartets. They were adepts in the expression through

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music of the extra-musical idea. Poems and dramas (and the emotions that these aroused) were what appealed to them, and so they set words to music, with here and there, and incidentally (one may almost say, where words failed) an instrumental passage, but one still expressive of a dramatic idea—the various interludes in Monteverde's *Orpheus* (1607), or the Scene in the Elysian Fields in Gluck's *Orpheus* (1762), or the Ride through the Air in Wagner's *Valkyrie* (1870), or the Woodland Murmurs in his *Siegfried* (1876). These are men, we may suppose, gifted with a peculiarly strong working combination of the visual and tonal faculties and a quite unusual development of the histrionic instinct. They have fine musicianship, but they have something in addition—and that something they are impelled to use.

In opera, Strauss is the continuator of Wagner; and in this capacity he does not concern us at the moment: in instrumental composition he is the continuator of Liszt—who died in that very

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year of Strauss' *Aus Italien,* so that it looks as though he cast a mantle.

Liszt did not originate the expression in music of the extra-musical idea. In that he had been anticipated by centuries. The Elizabethan composers, with their tinkling little virginals, sometimes attempted the representation of storms and battles; the eighteenth-century French harpsichord composers sketched, in music, princesses and nuns, spinning and knitting women, the different effects of wine, revolving windmills, swinging bells, bees, butterflies, and birds; Bach gave us the rending of the veil of the Temple; Handel the shepherds watching in the fields by night; Beethoven a storm rising and passing away into sunshine. There is, then, no absolute novelty in Liszt's practice, and it was an innovation not so much in its kind as in the gigantic scale upon which he carried it out and the new methods he adopted in weaving his musical texture.

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chestral resources of the mid-nineteenth century Liszt was able to create the "Tone Poem" (or "Symphonic Poem"; the terms are synonymous). By the side of Liszt we should properly place his elder contemporary, Berlioz, whose Fantastic Symphony (1830), with its shepherds piping in the fields, its March to the Scaffold, and its Witches' Sabbath, all painted with a consummate mastery of the enlarged orchestral palate, is of the same order. But before Liszt showed the way, nobody had attempted, orchestrally, to paint a picture or tell a story *in such elaboration of detail.*

That is the kind of thing Strauss, too, has done, and *The Hero's Life* offers a good example of the way in which the disciple has excelled his lord. Strauss is the acknowledged greatest master of the Tone Poem. He is fortunate in the possession of enhanced resources, a far greater natural or acquired power of creating pointedly significant melodic themes (snatches of tune that "mean" something and can be easily grasped by the listener and recognized as they recur), a flair for colouring, by means of subtle and pregnant harmonies and of glowing orchestration (in all these things owing greatly to Wagner, yet always exhibiting his own strong personality).

1.—Can the graphic, detailed description attempted in *A Hero's Life* (or in his other tone-poems, or, equally, of our Elgar's *Falstaff*) be successfully carried out in tone? Rösch's pamphlet, lengthy and profound, quoted no fewer than seventy musical extracts in the effort

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to elucidate the score, and especially to attach the right literary idea to the right musical phrase right through the hearing of it.

2.—In attempting such vivid musical representation has Strauss sunk at times into musical commonplace—yet, if he has, may the success of his description, perhaps, still be held to justify him?

3.—Is the following out of a dramatic and sometimes realistic "programme" a fair equivalent of the well-judged proportions and balancing sections of the more architectural types of musical form used by the symphony composers?

4.—Does Strauss' love of the big canvas and highly-coloured picture amount to an obnoxious megalomania?

All these and many similar solemn questions were strenuously debated thirty years ago by the little groups of people who were able to hear the music in the concert room, and, now that it is brought into the home, we may suppose that some of the questions will be asked and answered again.

Britain is a free country and I will confess that, for myself, I love *Till Eulenspiegel* and think lightly of *A Hero's Life*. But a

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greater critic replies, bluntly but not unsympathetically, to the complaints of such as I:—

> "Certain ideas in the work may not appeal to us in their initial stages because they verge on the commonplace . . . but after a moment we are gripped, first by the prodigious variety of the orchestral effects, then by a frenzied movement which carries us completely away. We lose control of our emotions. We do not even notice that this symphonic poem oversteps the limits which patience usually concedes to this form of music. It is a book of pictures; it even suggests the cinematograph. . . . But we must admit that the man who constructed such a work with such continuity of effort is not far from being a genius."—(Debussy—when *A Hero's Life* was first heard, in Paris, in 1901.)

Now, as we all realize, a broad ocean rolls between the delicate Impressionism of a Debussy and the strong Zola-like realism of a Strauss, and perhaps, in the words I have just quoted, we may find one of the most reasonable manifestos ever issued on behalf of the principle of tolerance.

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"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürznich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Emil Paur conductor, on February 22, 1896.* It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13, 1916, November 12, 1920, March 31, 1923 (Bruno Walter conductor), December 12, 1924, October 15, 1926, November 8, 1929, May 1, 1931, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

*There was a performance at Chicago on November 15, 1895.

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There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned, —roguish manner," or, as Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginery. There is no need of attributing



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any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old

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proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

* * *

There has long been a dispute as to whether Till Eulenspiegel

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lived and played his pranks. According to Murner, an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölin, near Lübeck, in 1350 or 1353. His tombstone, with an owl and looking glass on it, is still shown at Mölin; there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century; that Murner, writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own, insisting that he was born at Damme near Bruges; that he died there; and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says this stone is the stone of a poet Van Marlani, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterwards.

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It is said that Tile's father was named Claus or Claas, and his mother's name was Anna Wibeke. Eugene Bacha, a Belgian, described Tile:

"A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet; he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimble wit over bourgeois dullness, foolish haughtiness, and vanity."

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Twentieth Programme

FRIDAY AFTERNOON, MARCH 23, at 2.30 o'clock

SATURDAY EVENING, MARCH 24, at 8.15 o'clock

D. Scarlatti Toccata, Bourrée and Gigue
Arranged for Small Orchestra by Alfredo Casella

Randall Thompson Symphony No. 2 in E minor

I. Allegro.
II. Largo.
III. Vivace.
IV. Andante moderato; Allegro con spirito; Largamente.

Beethoven Concerto for Violin in D, Opus 61

I. Allegro, ma non troppo.
II. Larghetto.
III. Rondo.

Berlioz . . . Three Excerpts from "The Damnation of Faust"

I. Minuet of Will o' the Wisps.
II. Dance of the Sylphs.
III. Hungarian March (Rakoczy).

SOLOIST
YEHUDI MENUHIN

There will be an intermission after the symphony

A lecture on this programme will be given on Thursday, March 22, at 5.15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

Sunday, March 18, at 4.30 and 8.30

PENSION FUND CONCERT

BACH'S MASS IN B MINOR

HARVARD and RADCLIFFE CHORUSES

SOLOISTS

OLGA AVERINO — MARGARET MATZENAUER
RICHARD CROOKS — DAVID BLAIR McCLOSKY

Monday Evening, March 19, at 8.15

FIFTH CONCERT OF THE

MONDAY EVENING SERIES

PROGRAMME

VAUGHAN WILLIAMS Fantasia on a Theme by Thomas Tallis for String Orchestra

LALO Concerto for Violoncello and Orchestra

SIBELIUS Symphony No. 2, in D major, Op. 43

SOLOIST
ALFRED ZIGHERA

SYMPHONY HALL, BOSTON

Sixty-ninth Concert in Aid of the Orchestra's

PENSION FUND

Sunday, March 18, 1934, at 4.30 and 8.30

Bach's Mass in B Minor

BY THE

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Coming Boston Symphony Concerts

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, will give three concerts in Symphony Hall during the present week.

Tomorrow, at the fifth concert of the Monday Evening series, Alfred Zighera, violoncellist, will appear as soloist in the concerto of Lalo. The programme will also include Vaughan Williams' Fantasia for string orchestra on a theme of Thomas Tallis, and the Second Symphony of Sibelius.

At the concerts of next Friday afternoon and Saturday evening, Yehudi Menuhin will be soloist, appearing with the Orchestra in the violin concerto of Beethoven. The other numbers will be Randall Thompson's Second Symphony, a Suite by Scarlatti–Casella, and three excerpts from Berlioz's "Damnation of Faust" (Minuet of the Will-o'-wisps, Ballet of the Sylphs, and Rakoczy March).

The remaining two concerts of the Beethoven cycle will be given on Tuesday afternoons, March 27 and April 17. At the first of these, Dr. Koussevitzky will present the incidental music to Gœthe's "Egmont," the Triple Concerto (Jesús María Sanromá, piano; Richard Burgin, violin, and Jean Bedetti, violoncello); also the Eighth Symphony. At the closing concert, the Ninth Symphony will be given, with chorus and soloists, likewise the Overture to "Leonore" No. 3.

The Symphony season will end on Saturday evening, April 28.

During the season 1934–1935, there will be the usual series of twenty-four Friday afternoon and twenty-four Saturday evening Concerts in Symphony Hall beginning in October. There will also be a series of six Monday evening, and six Tuesday afternoon concerts.

Those who may be interested in any of the four series are invited to inquire for further particulars at the subscription office.

Programme

First Part

I. KYRIE

1. Chorus: *Kyrie eleison.*
2. Duet (Two Sopranos): *Christe eleison.*
3. Chorus: *Kyrie eleison.*

II. GLORIA IN EXCELSIS

4. Chorus: *Gloria in excelsis Deo; et in terra pax hominibus bonae voluntatis.*
5. Aria (Alto, with Violin solo): *Laudamus te; benedicimus te; adoramus te; glorificamus te.*
6. Chorus: *Gratias agimus tibi propter gloriam tuam.*
7. Duet (Soprano and Tenor): *Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe altissime; Domine Deus, Agnus Dei, Filius Patris.*
8. Chorus: *Qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram.*
9. Aria (Alto, with Oboe d'Amore solo): *Qui sedes ad dexteram Patris, miserere nobis.*
10. Aria (Bass, with Horn solo): *Quoniam tu solus sanctus, tu solus Dominus: tu solus altissimus, Jesu Christe.*
11. Chorus: *Cum Sancto Spiritu, in gloria Dei Patris. Amen.*

Second Part

III. CREDO

12. Chorus: *Credo in unum Deum.*
13. Chorus: *Patrem omnipotentem, Factorem coeli et terrae, visibilium omnium et invisibilium.*
14. Duet (Soprano and Alto): *Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo, Lumen de Lumine, Deum verum de Deo vero; genitum, non factum; consubstantialem Patri per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem, descendit de coelis.*
15. Chorus: *Et incarnatus est de Spiritu Sancto ex Maria Virgine:* ET HOMO FACTUS EST.
16. Chorus: *Crucifixus etiam pro nobis: sub Pontio Pilato passus et sepultus est.*
17. Chorus: *Et resurrexit tertia die secundum Scripturas; et ascendit in coelum, sedet ad dexteram Patris: et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis.*
18. Aria (Bass, with two Oboe d'Amore soli): *Et in Spiritum Sanctum Dominum, et vivificantem, qui ex Patre Filioque procedit: qui cum Patre et Filio simul adoratur, et conglorificatur: qui locutus est per prophetas. Et unam sanctam Catholicam et Apostolicam Ecclesiam.*
19. Chorus: *Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.*

IV. SANCTUS ET BENEDICTUS

20. Chorus: *Sanctus dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Osanna in excelsis.*
21. Aria (Tenor, with Violin solo): *Benedictus qui venit in nomine Domini.*
22. Chorus: *Osanna in excelsis.*

V. AGNUS DEI

23. Aria (Alto): *Agnus Dei, qui tollis peccata mundi, miserere nobis.*
24. Chorus: *Dona nobis pacem.*

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Tuesday Evening, March 27, at 8

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. . . PROGRAMME . . .

MOZART Two Choruses for Men's Voices from the Cantatas for Freemasons
Tenor Solo, MR. JOSEPH LAUTNER

RANDALL THOMPSON"O fons Bandusiae," Ode for mixed chorus

LOEFFLER Psalm 137: "By the Waters of Babylon," Op. 3
For women's voices, organ, harp, two flutes and violoncello.

ROBERT DELANEY"John Brown's Song"

BRAHMS"Gesang der Parzen," Op. 89

BEETHOVEN"Elegischer Gesang," Op. 118

BACH Cantata No. 50: "Nun ist das Heil" (in one movement)

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
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Replies should be received at Symphony Hall not later than March 24 in order that they may be filled prior to the public sale which will open at the Symphony Hall Box Office Monday, March 26.

Those accepting this invitation to subscribe will be added to the Committee of Sponsors.

Twentieth Programme

FRIDAY AFTERNOON, MARCH 23, at 2.30 o'clock

SATURDAY EVENING, MARCH 24, at 8.15 o'clock

Handel . Concerto Grosso for String Orchestra in B minor, No. 12

Largo—Allegro—Larghetto e piano—Largo—Allegro.

Mozart . . . Violin Concerto in D ("Adelaide Concerto")

I. Allegro.
II. Adagio.
III. Allegro.

(First orchestral performances in the United States)

Beethoven Concerto for Violin in D, Opus 61

I. Allegro, ma non troppo.
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Berlioz . . . Three Excerpts from "The Damnation of Faust"

I. Minuet of Will-o'-the-Wisps.
II. Dance of the Sylphs.
III. Hungarian March ("Rakoczy").

SOLOIST
YEHUDI MENUHIN

There will be an intermission after Mozart's Violin concerto

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Concerto Grosso, No. 12, in B minor . . George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

The first performance of this concerto in Boston was at a concert of the Boston Symphony Orchestra on February 28, 1885, when Messrs. Listemann, Loeffler and Giese, played the solo instruments.

The last performance at these concerts was on November 7, 1930.

The movements are as follows: Largo, B minor, 4-4; Allegro, B minor, 4-4; Larghetto e piano, E major, 3-4 (violino I, II, III, viola, tutti bassi), an air with a variation; a transitional Largo, 4-4; Allegro, B minor, 4-4. The instruments are thus indicated at the beginning of the work: Violino I, concertino, violino II; violino I, ripieno, violino II; viola, violoncello, bassi.

Custom decreed during the earlier years that the *concertino,* or group of solo instruments in a *concerto grosso,* should be of two violins and a violoncello.*

In the *concerto grosso* an orchestra dialogued with a principal instrument. The name *violino di grosso* or *di ripieno* was given to the instruments of the orchestra to distinguish one of them from the principal violin, or the *violino di concertino.*

* * *

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house† in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful as a rule to the stringed instruments.

†This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting the house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room. After Handel's death his valet rented the house and used Handel's name to attract lodgers. Sydney Smith lived in this house in 1835. The Street is now "Brook Street, Grosvenor Square."

exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738, —also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form *concerto grosso,* which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo) and the chorus of instruments, *concerto grosso,* believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appeared in a treatise by Scipio Bargaglia (Venice, 1587) ; that Giuseppe Torelli, who died in 1708, was the first to suggest a larger number of instruments in a

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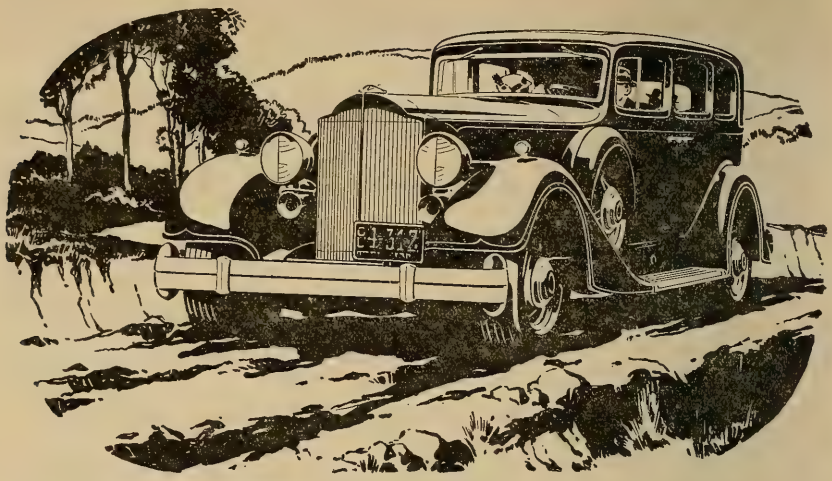
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concerto, and to give the name *concerto grosso* to this species of composition. But Michelletti, seventeen years before, had published his "Sinfonie et concerti a quatro," and in 1698 his "Concerti musicali," while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. It was Torelli who, determining the form of the grand solo for violin, opened the way to Archangelo Corelli, the father of modern violinists, composers, or virtuosos.

YEHUDI MENUHIN

Yehudi Menuhin was born in New York, January 22, 1917, of Palestinian Jewish parents, intellectual, fond of the arts, but not skilled musicians. The family went to San Francisco when the child was nine months old. As a small baby he was taken to symphony concerts by the young parents, who had no way of leaving him at home, and it is said that he gave manifest signs of delight in the music. At three, he was given a tiny violin; at four he was able to handle a child's size instrument, and took lessons from Louis Persinger.

Yehudi was seven when he appeared as soloist with the San Francisco Symphony Orchestra. In the following year he gave a recital at the Manhattan Opera House in New York. After returning to San Francisco for a recital and two more orchestral appearances, he was taken by his parents to Europe to study with Georges Enesco.



Although his development was not allowed to be interfered with by too many public concerts, Yehudi played as soloist with the Lamoureux Orchestra in Paris (Lalo's Symphonie Espagnole), and on his return was heard as soloist with the New York Symphony Society, playing Beethoven's Concerto. Two weeks later he gave his first recital in Carnegie Hall. He was then ten years old.

Since then, Yehudi Menuhin has spent a part of each year in Europe, in study and recreation, returning to this country to give concerts in the winter months in increasing number. Adolf Busch was his third and last master. Menuhin's appearances with the orchestras of Europe have been too numerous to recount. He has on many occasions followed the European custom of giving a programme of three concertos. Notable was his performance of Elgar's concerto under the composer's direction, both in London and Paris. He has given recitals in Symphony Hall, January 11, 1931, and March 4, 1933; at the Hotel Statler, March 14, 1934.

VIOLIN CONCERTO IN D ("ADELAIDE" CONCERTO)

WOLFGANG AMADEUS MOZART

(Born in Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

A concerto with a romantic history, written for a princess by the ten-year-old Mozart, has only just come to the light of publication and performance.

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The score bears the rare distinction of having escaped the recording pens of de Wyzewa and Jahn, and the compilations of Koechel; indeed, its very existence was until recently unknown to scholarly research. The manuscript is entitled: "Violin Concerto in D (Adelaide Concerto) by W. A. Mozart: Versailles, 1766." Of the six violin concertos of Mozart hitherto published, the first five were written in 1775, at Salzburg.*

The career of the "Adelaide" manuscript is most interesting. It is easily identified with the two months' stay in Paris, in 1766, of the boy Mozart and his sister Marianne, under the care of their father, who was still displaying the talents of his children in whatever mansion or court might bring them present or future advantages. On their tour of such concerts from London to Salzburg via Holland, France, Switzerland, and Germany, they reached Paris on May 10, and found hospitality with Grimm, from whom Leopold hoped for some favorable introductions. The Mozarts were received several times at Versailles, and little Wolfgang astonished and delighted the court by his sparkling skill upon the clavier. On one occasion, the

*A "seventh" concerto was discovered in 1907 in the archives of the Royal (now State) Library at Berlin, by Dr. Albert Kopfermann. It was published by Breitkopf and Härtel in that year, and has been listed by Koechel as No. 271*a*. The manuscript is not original (like that of the "Adelaide" concerto), but is a copy made by Aloys Fuchs (1799–1853). Fuchs inscribed the concerto as by Mozart, 1777, but failed to add the significant line—"copied after the autograph." This has led to much skepticism, and discussion of its authenticity. Donald Francis Tovey (Encyclopædia Britannica) is one of those who firmly vouches for it. The newly published concerto was first publicly performed by Georges Enesco, in 1907. Yehudi Menuhin has recently played it in various European cities.

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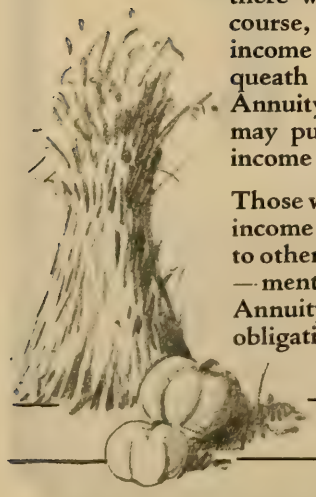
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daughter of the duc d'Orléans (afterwards duchesse de Condé) "took the liberty" of presenting him with a little reminder of her own talent—a rondo for piano and violin. The father probably did not fail to make it known to the ladies at this point that the small Wolfgang could also compose in any form desired. His abilities as composer had been called upon frequently enough in this tour. He had written three symphonies for London, and dedicated six piano or flute sonatas to Queen Charlotte, consort of George III. In The Hague he wrote six violin sonatas for the Princess of Weilburg, sister of the Prince of Orange. Concerts of his music, vocal and orchestral, were also given there, including another symphony.

Evidently he was commissioned to write a violin concerto for the Princess Adelaide, the eldest daughter of Louis XV, who, as a musician in her own part, was particularly taken with the child. By all means, he must write her a piece to learn and play herself. Indeed she had acquired some proficiency under the hand of the master Guignon upon her instrument of small size and dainty design then in vogue among ladies of breeding who cultivated the gentle art of music. It may have been tactfully arranged that Wolfgang do the actual writing in her presence (Leopold was sometimes suspected by the noble patrons of the period of having a hand in his compositions, which indeed it was hard to believe a small boy could have written unaided). At any rate, we have evidence of the gratified pleasure of the Princess, in that she sat for a full-length painting

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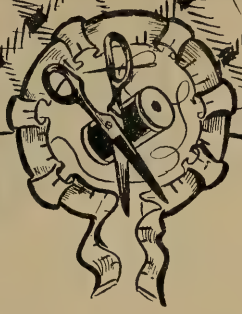
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by J. M. Nattier. She is a regal vision in fur-edged velvet and lace, holding in her lap the manuscript music book, so meticulously brushed in that Mozart's notation is almost legible. The Princess is beating the measures with a delicately appraising right hand. On the table beside her is her "lady's violin," ready for use. At her feet is her little white lap dog, worrying a torn sheet of music—whether by a composer whose favor Mozart has supplanted, is not revealed.

Here is the quaint dedication which the manuscript bears:

"Madame,

In accepting the homage which my poor strains render to your great talent, you overwhelm me once more with your favour. If your august eyes have watched over my work, your indulgence and your goodness have greatly facilitated it. And if the name of Adelaide will grace these modest efforts, it will remain to all eternity graven in my heart.

With the most profound respects, I remain your most humble, most obedient, and very small servant,

J. G. Wolfgang Mozart*
Versailles, May 26, 1766."

As Mozart's fame grew, the Princess treasured the original and only copy. When the French Revolution forced the ladies of the

*Mozart signed his first works Johann Gottlieb Wolfgang. Later on he translated "Gottlieb" to "Amadeus."

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court to flee to Trieste, in 1791, she entrusted all of her valuables to Madame Montmorency, lady-in-waiting to the Queen. Adelaide remained in Trieste for the rest of her life, dying in 1800, at the age of sixty-nine. But Madame Montmorency kept the concerto, which was handed down in her family through generations. Its existence was known by personal friends, but as often happens in such cases, it never occurred to one of them to acquaint the world with this priceless relic of youthful genius. It is said that public attention was drawn to it through the manuscript depicted in Nattier's painting.

The manuscript, as found, was not in playable form. It was written on two staves, the one for violin and tutti, the other for bass. Marius Casadesus has orchestrated it in the Mozartean style, and transposed down the high violin part intended for the tiny instrument of the Princess. Paul Hindemith has written the three cadenzas. Schott is the publisher. Monsieur Casadesus has scored the orchestra part for two oboes and two horns, with strings.

Lawrence Gilman finds that "the concerto, which recalls in form and style certain characteristics of Mozart's models at that period, Johann Christian Bach and Karl Friedrich Abel, is surprising in the liberality of its line and its continuity of invention. And the ornate exquisiteness of the melodic *fioriture* suggests the essential Mozart."

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The episode is carefully and minutely told by Johann André Schachtner, worthy court trumpeter at Salzburg from 1754, an excellent musician, and intimate friend of the Mozart family, who watched Wolfgang's development with affectionate interest, and survived the composer by four years. A few months after Mozart's death, Herr Schachtner wrote the composer's sister, describing with astonishing accuracy his first experience of "Wolfgangerl's" miraculous precocity, thirty years before. It supplements the careful record of Mozart's infant genius as kept by his devoted father, who preserved and dated his babyhood compositions.

Schachtner's letter is worth quoting in full:

"Dear and honoured Madam,—

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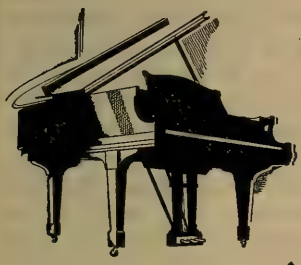
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especially those of the Mozart family, how much distressed I was at the delay in discharging your commission. To the point, therefore!

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Second question: 'How did he behave to great people when they admired his talent and proficiency in music?' In truth he betrayed very little pride or veneration for rank, for, though he could best have shown both by playing before great people who understood little or nothing of music, he would never play unless there were musical connoisseurs among his audience, or unless he could be deceived into thinking that there were.

Third question: 'What was his favourite study?' Answer: In this he submitted to the guidance of others. It was much the same to him what he had to learn; he only wanted to learn, and left the choice of a field for his labours to his beloved father. It appeared as if he understood that he could not in all the world find a guide and instructor like his ever memorable father.

Whatever he had to learn he applied himself so earnestly to, that he laid aside everything else, even his music. For instance, when

(Continued on page 948)

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he was learning arithmetic, tables, stools, walls, and even the floor were chalked over with figures.

Fourth question: 'What particular qualities, maxims, rules of life, singularities, good or evil propensities had he?' Answer: He was full of fire; his inclinations were easily swayed: I believe that had he been without the advantage of the good education which he received, he might have become a profligate scoundrel—he was so ready to yield to every attraction which offered.

Let me add some trustworthy and astonishing facts relating to his fourth and fifth years, for the accuracy of which I can vouch.

Once I went with your father after the Thursday service to your house, where we found Wolfgangerl, then four years old, busy with his pen.

Father: What are you doing?

Wolfg.: Writing a concerto for the clavier; it will soon be done.

Father: Let me see it.

Wolfg.: It's not finished yet.

Father: Never mind; let me see it. It must be something very fine.

Your father took it from him and showed me a daub of notes, for the most part written over ink-blots. (The little fellow dipped his pen every time down to the very bottom of the ink-bottle, so that as soon as it reached the paper, down fell a blot; but that did not disturb him in the least, he rubbed the palm of his hand over it, wiped it off, and went on with his writing.) We laughed at first at

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this apparent nonsense, but then your father began to note the theme, the notes, the compositions; his contemplation of the page became more earnest, and at last tears of wonder and delight fell from his eyes.

'Look, Herr Schachtner,' said he, 'how correct and how orderly it is; only it could never be of any use, for it is so extraordinarily difficult that no one in the world could play it.' Then Wolfgangerl struck in: 'That is why it is a concerto; it must be practised till it is perfect; look! this is how it goes.'

He began to play, but could only bring out enough to show us what he meant by it. He had at that time a firm conviction that playing concertos and working miracles were the same thing.

Once more, honoured madam! You will doubtless remember that I have a very good violin which Wolfgangerl used in old times to call 'Butter-fiddle,' on account of its soft, full tone. One day, soon after you came back from Vienna (early in 1763), he played on it, and could not praise my violin enough; a day or two after, I came to see him again, and found him amusing himself with his own little violin. He said directly: 'What is your butter-fiddle about?' and

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went on playing according to his fancy; then he thought a little and said: 'Herr Schachtner, your violin is half a quarter of a tone lower than mine, that is, if it is tuned as it was, when I played on it last.'

I laughed at this, but your father, who knew the wonderful ear and memory of the child, begged me to fetch the violin, and see if he was right. I did, and right he was, sure enough!

Some time before this, immediately after your return from Vienna, Wolfgang having brought home with him a little violin which someone in Vienna had given him, there came in one day our then excellent violinist the late Herr Wentzl, who was a dabbler in composition.

He brought six trios with him, composed during the absence of your father, whose opinion on them he came to ask. We played these trios, your father taking the bass part, Wentzl playing first violin, and I second.

Wolfgangerl begged to be allowed to play second violin, but your father reproved him for so silly a request, since he had never had any instruction on the violin, and your father thought he was not in the least able for it.

Wolfgang said, 'One need not have learnt, in order to play second violin,' whereupon his father told him to go away at once, and not interrupt us any longer.

Wolfgang began to cry bitterly, and slunk away with his little violin. I interceded for him to be allowed to play with me, and at last his father said: 'Play with Herr Schachtner then, but not so

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as to be heard, or you must go away at once.' So it was settled, and Wolfgang played with me. I soon remarked with astonishment that I was quite superfluous; I put my violin quietly down, and looked at your father, down whose cheeks tears of wonder and delight were running; and so he played all the six trios. When we had finished, Wolfgang grew so bold from our applause that he declared he could play first violin. We let him try for the sake of the joke, and almost died of laughter to hear him play, with incorrect and uncertain execution, certainly, but never sticking fast altogether.

In conclusion: Of the delicacy and refinement of his ear.

Until he was almost ten years old, he had an insurmountable horror of the horn, when it was sounded alone, without other instruments; merely holding a horn towards him terrified him as much as if it had been a loaded pistol. His father wished to overcome this childish alarm, and ordered me once, in spite of his en-

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treaties, to blow towards him; but O! that I had not been induced to do it. Wolfgang no sooner heard the clanging sound than he turned pale, and would have fallen into convulsions, had I not instantly desisted.

This is, I think, all I can say in answer to your questions. Forgive my scrawl, I am too much cast down to do better.

I am, honoured Madam,

With the greatest esteem and affection,
Your most obedient Servant,

ANDREAS SCHACHTNER,
Court Trumpeter.

Salzburg,
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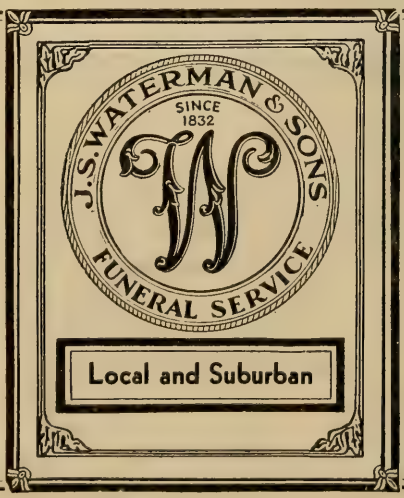
Concerto in D major for Violin, Op. 61 . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at the latter's concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne, dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flute, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncello et Basse, composé, et dedié, à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst and Industrie-Comptoir. For the pianoforte arrangement, Beethoven wrote a cadenza with kettledrum obbligato for the first movement and a "passageway" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo. This pianoforte arrangement is mentioned in a letter written by Beethoven to Ignace Pleyel at Paris, early in 1807. Beethoven names six works, and says: "I intend to offer the six works mentioned below to houses in Paris, London, and Vienna, on condition that in each of these cities they shall appear on a day fixed beforehand. In this way



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Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal. Clement played it at the concert *a vista.*

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons. It is introduced by four taps of the kettledrums (on D).* The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out

*There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers long before Captain Lemuel Gulliver saw the man of meagre aspect, with sooty hands and face, his hair and beard ragged and singed in several places, who had been at work for eight years at the grand academy of Lagado.

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by wood-wind and horns in D major, repeated in D minor, and developed at length. The solo violin enters after a half cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme. There is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored. The theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major, 6-8, is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

* * *

The first movement of this concerto was played in Boston on November 22, 1853, by August Fries.

The concerto has been played here at concerts of the Boston Sym-

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phony Orchestra by Louis Schmidt, Jr. (1884); Franz Kneisel (1885, 1888, 1893, 1901); Franz Ondricek (1895); Carl Halir (1896); Willy Burmester (1898); Fritz Keisler (1901, 1912, 1915, 1920); Hugo Heermann (1903); Olive Mead (1904); Willy Hess (1906); Anton Witek (1910, 1914); Albert Spalding (1917); Efrem Zimbalist (1917); Jascha Heifetz (1919); Richard Burgin (1923); Carl Flesch (1924); Josef Szigeti, March 19, 1926; Jascha Heifetz, February 27, 1931.

There have been performances in Boston by Julius Eichberg (1859); Edward Mollenhauer (1862); Pablo de Sarasate (1889); Adolph Brodsky (1892), and other violinists.



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(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869)

Gérard de Nerval published his translation into French of Goethe's "Faust" in November, 1827. Goethe was pleased at the thought that his poem could be read in the language in which Voltaire ruled fifty years before; he told Eckermann how Voltaire had influenced his earlier years and what an effort it cost him to shake off his influence and stand on his own feet in close communion with nature. He praised the translation highly, although it was for the most part in prose. "I cannot read 'Faust' any more in German, but in this translation into French everything is again fresh, new, and ingenious."† Berlioz, reading it, was intoxicated. "The marvellous book," he wrote, "fascinated me at once; I could not put it down; I read it constantly, at my meals, in the theatre, in the street, everywhere. This translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation of setting music to them. Hardly had I finished this difficult task,—and I had not heard a note of the score.—I committed the folly of having the score engraved—at my expense."

*Last performed at these concerts, March 16, 1928.

†See "Goethes Gespräche mit J. P. Eckerman," 1830, January 3.



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Berlioz's "Huit Scènes de Faust," composed at Grenoble in 1828, and at Paris in 1829, engraved in 1829, is now extremely rare. It did not include the Rákóczy March. Berlioz sent a copy to Goethe, who consulted Zelter of Berlin as to its worth. Zelter wrote a letter abusive of the music. Goethe never acknowledged the gift, never replied to Berlioz's letter.

The revision of these scenes was made and the other portions of "The Damnation of Faust" were composed in 1845–46. The first performance was at the Opéra-Comique, Paris, December 6, 1846. Berlioz conducted. The first performance in the United States was at New York, February 12, 1880. Leopold Damrosch conducted. The first performance in Boston was on May 14, 1880. B. J. Lang conducted. The first performance in operatic form was at Monte Carlo, February 18, 1893.

When "The Damnation of Faust" was first performed in Paris, Wagner's "Tannhäuser" was not a year old on the stage; Verdi's greatest opera was then "Ernani"; Schumann had still ten years to live; Tchaikovsky was six years old; Brahms was a student of thirteen years.

* * *

The Menuet des Follets (Minuet of Will-o'-the-Wisps) is a species of instrumental serenade given by *ignes fatui* under Marguerite's window at night by the command of Mephistopheles. The movement

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begins Moderato, D Major, 3-4, with a minuet theme, played in full harmony by wood-wind and brass. The minuet is developed by strings and wind; the latter instruments have the more important part. There is a trio in D minor, with a melody for strings accompanied by "continual light-flickering in the full orchestra, an effect produced by sudden crescendos from piano to fortissimo in all the strings (in tremolo) and brass, ending in a shriek of the higher wood-wind." The return of the minuet is shortened. It leads to a Presto, D Major, 2-2. Piccolo, flute, and oboes burlesque Mephistopheles' own serenade to Marguerite. The minuet theme returns twice more, "until its light is suddenly blown out, and the whole ends in a dying flicker of the first violins." The Minuet is scored for two piccolos, flute, two oboes, two clarinets, bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, triangle, cymbals, and strings.

* * *

The Ballet de Sylphes, mouvement de valse, D major, 3-8, is a short orchestral movement, during which the sylphs dance through the air after they have sung, in obedience to Mephistopheles, the praise of Marguerite's beauty to Faust asleep on the banks of the Elbe. The first violins develop a waltz melody over a drone bass in the violoncellos, double basses, and "light, breezy puffs" in the second violins and violas. "Through it all come little scintillations

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in the wood-wind and harps." The waltz is scored for piccolo, two flutes, two clarinets, two harps, kettledrums and strings.

* * *

The first performance of the Rákóczy March in Boston was at one of Theodore Thomas's concerts April 9, 1870.

Berlioz, early in 1846, was about to leave Vienna for Budapest. He said that he wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elien* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune." Adolphe Boschot, in his carefully documented and fascinating life of Berlioz, does not believe this story, characteristic of the great man who said that he also wrote the "March to the Scaffold" ("Fantastic" Symphony "in one night"). Boschot believes the Rákóczy March was written in the course of the two months that preceded his departure for Vienna.*

The march was played for the first time at Budapest, February 15,

*Boschot's Life of Berlioz: Vol. III, "Le Crépuscule d'un Romantique," pp. 97, 98.

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1846, in a concert given by Berlioz in the National Theatre. The description of the reception of it by the Hungarians is familiar. "The extraordinary effect it produced tempted me to introduce it in my score of 'Faust.' I took the liberty to putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought. A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German.* Patriotism! Fetishism! Cretinism!"

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SATURDAY EVENING, MARCH 31, at 8.15 o'clock

Piston Concerto for Orchestra

I. Allegro ma energico.
II. Allegro vivace.
III. Adagio: Allegro moderato.

(Conducted by the Composer)

Debussy . . Prélude à l'Après-Midi d'un Faune ("Prelude to the Afternoon of a Faun") Eclogue by S. Mallarmé

d'Indy Symphonic Variations, "Istar," Op. 42

Brahms Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso; quasi andantino.
IV. Allegro con spirito.

There will be an intermission before the symphony

A lecture on this programme will be given on Wednesday, March 28, at 4.45 o'clock in the Lecture Hall, Boston Public Library

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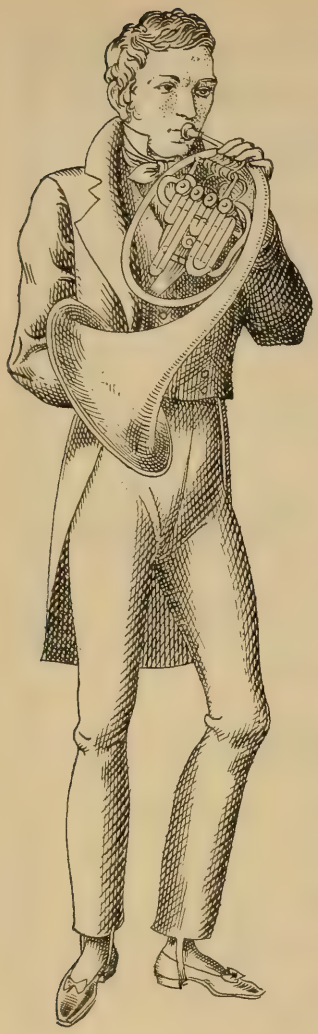
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Twenty-first Programme

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Concerto for Orchestra Walter Piston

(Born in Rockland, Maine, on January 20, 1894; living at Belmont, Mass.)

This piece is a "concerto" in the 18th-century sense. It is not written to display the virtuosity of any single instrument.

The first movement is in sectional form, built upon two themes. As in the old concerti grossi and in the Brandenburg Concerti of Bach, there is an alternation of tutti and concertante in the instrumental grouping. The instruments used in the concertante, however, vary throughout the movement. After the statement of the first theme by the strings in A minor, there is a concertante group of oboe, English horn, and bassoon. A development through various instruments leads to the second theme (C major) stated by trumpet, horn, and trombone concertante, with staccato accompaniment in the pianoforte; the wood-wind takes up the theme and leads back to the initial theme, which in turn is developed; this time the concertante instruments are a solo string quartet (A minor). The second theme returns in the basses and violoncellos (in a distant key), and is taken up in imitation by the rest of the orchestra. The first theme returns, played by the brass choir and finally the whole orchestra.

The second movement (in D) is in the mood of a scherzo. The movement opens with continuous rapid passages in the strings (pianissimo) to an ostinato staccato rhythm in the bass (pianoforte, bassoon, timpani). There is a melody for the English horn in its high register. These ideas are developed, and with a gradual crescendo lead to a short middle section in which the original English horn theme is played by the solo violoncello, accompanied by the bass clarinet and pianoforte with a pedal point in the remaining violoncellos. An imitative development in the wood-wind leads to a recapitulation of the first section in retrograde, followed by a short coda.

The third movement (in A) derives formally from the passacaglia. The theme, adagio, is presented by the bass tuba and varied by the brass section. The next variation, also adagio, is given to the flute, with obbligato for bassoon and English horn over a moving background of clarinets and flutes. Next there is a fugato of the theme by the strings (allegro moderato), combined with an ostinato of the theme in the bass, pizzicato. An episode follows, the theme being stated by the wood-wind with a melodic development in the basses. The theme in stretto is given to the bassoons and horn, with a pedal point in the strings. There is next a version of the theme in canon, with violin passages in triplet rhythm set against brass chords which outline the theme. This is developed and built up to a climax introducing a canonic development of the theme in the wood-winds,

crescendo. The theme returns in its original form in the bass, with triplet figures continuing in the strings and wood-wind. It is then given to the brass and finally to the full orchestra.

The Concerto is written for these instruments: three flutes, two oboes, English horn, two clarinets, bass-clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, snare-drum, bass-drum, triangle, wood-block, tambourine, cymbals, glockenspiel, pianoforte, strings.

* * *

"Walter Piston owes his patronymic to his grandfather, Pistone, an Italian by birth. The final 'e' fell off when Pistone came to America; he married an American woman, and his son, Walter Piston's father, married an American." Thus Nicholas Slonimsky, in his article on Piston in "American Composers on American Music." The same writer fits this composer into the American scheme: "Among American composers, Walter Piston appears as a builder of a future academic style, taking his definition without any derogatory implications. There are composers who draw on folklore, and there are composers who seek new colors, new rhythms, and new

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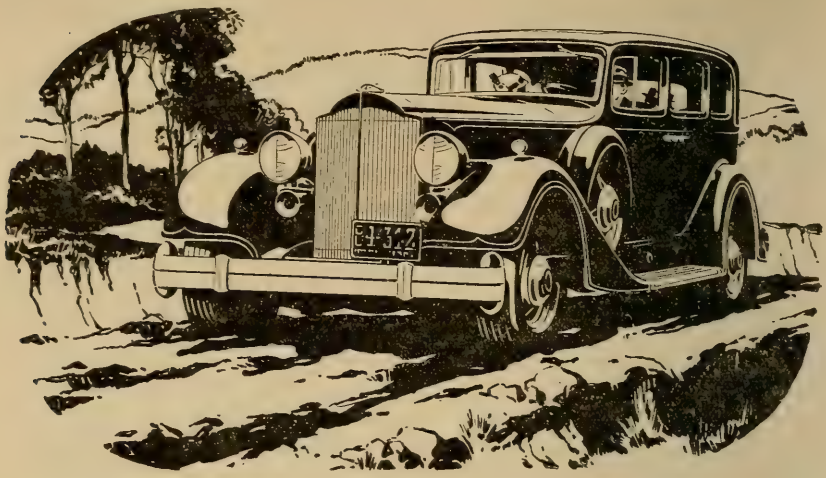
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harmonies. Walter Piston codifies rather than invents. His imagination supplies him with excellent ideas, and out of this material he builds his music, without words, descriptive titles, and literature. He is an American composer speaking the international idiom of absolute music."

Mr. Piston studied violin with Messrs. Fiumara, Theodorowicz, and Winternitz in Boston, and piano with Harris Shaw. Attending Harvard University, he studied theory and composition in the music department there, and later went to Paris to study with Nadia Boulanger. For several seasons he was conductor of the Pierian Sodality Orchestra of Harvard University. He now teaches in the Music Department.

There follows a list of his works, together with their principal performances:

1926. Piano Sonata.
Played in Paris, by Marcel Ciampi, May 5, 1926.

1927. Three Pieces for Flute, Clarinet, and Bassoon.
Paris (Société Nationale, May 8, 1926); Boston (Flute Players' Club, February 13, 1927); Philadelphia (Chamber Music Association, 1928); also New York, and this season in Hamburg and San Francisco (New Music Society).

1928. Symphonic Piece.
Boston Symphony Orchestra (March 23, 1928).



1929. Suite for Orchestra.

Boston Symphony Orchestra (March 28, 1930); Philadelphia Orchestra (Leopold Stokowski, April 1, 1931); Los Angeles Orchestra (Artur Rodzinski, March, 1933); New York Philharmonic (Hans Lange, February 8, 1934).

1931. Sonata for Flute and Piano.

Latest performances—Puerto Rico (Messrs. Laurent and Sanromá, 1933); Lima, Peru (Sociedad della musica contemporanea); Paris René Le Roy and Beveridge Webster).

1932. Suite for Oboe and Piano.

Boston (Flute Players' Club, 1932).

1933. String Quartet.

Chardon Quartet, Cambridge, March, 1933.
Yaddo Festival, 1933 (New World Quartet); Washington, D.C. (Roth Quartet, 1934).

1933. Concerto for Orchestra.

First played at Sanders Theatre, Cambridge, March 6, 1934.

J. N. B.

Prelude to "The Afternoon of a Faun (after the Eclogue of Stéphane Mallarmé)"* Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)," completed in 1892, was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. According to Charles Koechlin, there had been insufficient rehearsal, so the performance left much to be desired, and the acoustics of the Salle d'Harcourt were unfavorable. When the second performance took place at a Colonne concert, a critic wrote: "This composer seems to dread banality." "And yet," says Koechlin, "the charm of this music is so simple, so melodic. But every *new* melody should be heard several times. Besides, even the construction—a supple melodic line that is expanded—could be disconcerting. For certain writers about music, Debussy was a dangerous artist with a diabolical fascination: the worst possible example. Diabolical or not, the work has lasted. It has the votes of the élite: that is enough."

The second performance was at a Colonne concert, Paris, October 20, 1895. In the "Annales du Théâtre," we find this singular note: "Written after a poem by Stéphane Mallarmé so sadistic that M. Colonne did not dare to print the text; young girls attend his concerts."

The first performance in Boston, and also in the United States, was at a concert of the Boston Orchestral Club, Georges Longy, conductor.

To Debussy is attributed a short "explanation of his Prelude, a very free illustration of Mallarmé's poem": the music evokes "the successive scenes in which the longings and the desires of the Faun pass in the heat of this afternoon."

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his

*Last performance October 7, 1932.

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first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight his understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Gosse gave this explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden

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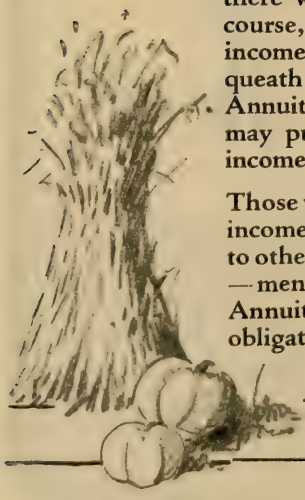


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goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstacy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect sauvity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It

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* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, trés modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute;

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and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

* * *

Madame Tamara Karsavina, in her "Theatre Street,"* a volume of her reminiscences, describes the first performance of the ballet in Paris, when it raised a "perfect riot of contending emotions. The audience clapped, yelled, hissed; across a barrier between two boxes a quarrel burst; over the hideous noise rose a loud, 'Silence, *laissez le spectacle s'achever.*' Diaghilev was standing at the back of the pit; his intervention restrained the frenzy of the public, the performance was allowed to go to the end. I was not taking part in the ballet and sat in the stalls that night. I could not see what had offended the public so much." Mme. Karsavina met Debussy when the ballet "Jeux"† was performed. "What Debussy had thought of the interpretation of his music I don't know. He was reported to have said *pourquoi?* but it might have been evil tongues who reported it. To me he did not comment on the production. He often invited me to sit by his side. Madame Debussy and his little daughter usually came with him. He was so gently courteous, so devoid of poise and consciousness of his importance, so sincere in his admiration for

*Published by E. P. Dutton & Co., N. Y., 1931.

†This "danced poem" was produced at the Théâtre des Champs-Elysées, Paris, on May 15, 1913. Mme. Karsavina took the part of the First Young Girl. The music in concert form was performed in Boston by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 2, 1920.—P. H.

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the straightforward charm of the romantic ballets, for which he praised me, that in spite of his forbidding brow, in spite of his being an unfamiliar celebrity, I enjoyed our brief talks. But it was *Qui, Maître, vous avez raison, Maître.* . . . I was talking to an Olympian."

SYMPHONIC VARIATIONS, "ISTAR," OP. 42 . . . VINCENT D'INDY

(Born at Paris on March 27, 1852,* ; died at Paris, on December 2, 1931)

This composition was first brought out in Brussels, and led by Eugène Ysaye, on January 10, 1897; it was performed in Chicago and led by (Theodore Thomas) on April 23, 1898. The first performance in Boston was at a concert by the Boston Symphony Orchestra led by Wilhelm Gericke, February 18, 1899. The second performance was at a Symphony concert, April 13, 1901, and there was a third on December 2, 1905, when Vincent d'Indy conducted "Istar," his symphony in B-flat major No. 2; Fauré's "Pelléas et Mélisande," Suite; Franck's "Psyche and Eros"; and Dukas' "Sorcerer's Apprentice." The fourth performance was on November 4, 1912; the fifth on April 30, 1920. The last performance was on December 11, 1931, the week following the composer's death.

The variations—the work is practically a symphonic poem—are

*This year was given by the composer. The catalogue of the Paris Conservatory gives 1851, the year also given by Adolphe Jullien.



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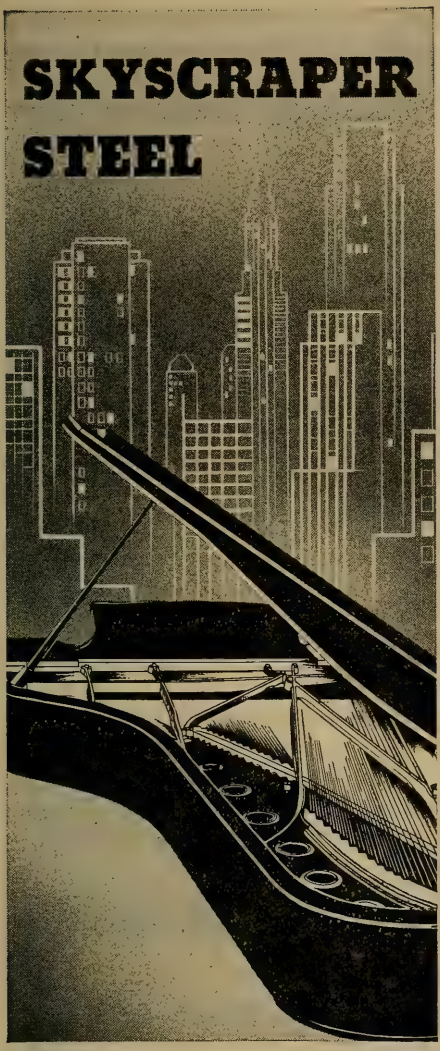
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The following verses are printed on a fly-leaf of the score:—

Vers le pays immuable
Istar, fille de Sin, a dirigé ses pas,
vers la demeure des morts,
vers la demeure aux sept portes où IL est entré,
vers la demeure d'où l'on en revient pas.

.

A la première porte, le gardien l'a dépouillée,
il a enlevé la haute tiare de sa tête.
A la deuxième porte, le gardien l'a dépouillée,
il a enlevé les pendants de ses oreilles.
A la troisième porte, le gardien l'a dépouillée
il a enlevé les pierres précieuses qui ornent son cou.
A la quatrième porte, le gardien l'a dépouillée,
il a enlevé les joyaux qui ornent son sein.
A la cinquième porte, le gardien l'a dépouillée,
il a enlevé la ceinture qui entoure sa taille.
A la sixième porte, le gardien l'a dépouillée,
il a enlevé les anneaux de ses pieds, les anneaux de ses mains.
A la septième porte, le gardien l'a dépouillée,
il a enlevé le dernier voile qui couvre son corps.

.

Istar, fille de Sin est entrée au pays immuable,
elle a pris reçu les Eaux de la Vie.
Elle a présenté les Eaux sublimes,
et ainsi, devant tous, elle a délivré
le FILS DE LA VIE, son jeune amant.

—*Épopée d'Izdubar* (6e *Chant*).

.

The last five lines are not in the original Babylonian poem. They are an invention of the French translator, and wholly contradictory to the ending in the original. Furthermore, this story of Istar, or

(Continued on page 996)

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Istar's descent to the "Land of No-Return," has nothing to do with the epic poem of Izdubar, or Gilgamesh.

William Foster Apthorp translated the verses on the title-page as follows:

Toward the immutable land Istar, daughter of Sin,* bent her steps, toward the abode of the dead, toward the seven-gated abode where He entered, toward the abode whence there is no return.

.

At the first gate, the warder stripped her; he took the high tiara from her head.

At the second gate, the warder stripped her; he took the pendants from her ears.

At the third gate, the warder stripped her; he took off the precious stones that adorn her neck.

At the fourth gate, the warder stripped her; he took off the jewels that adorn her breast.

At the fifth gate, the warder stripped her; he took off the girdle that encompasses her waist.

At the sixth gate, the warder stripped her; he took the rings from her feet, the rings from her hands.

At the seventh gate, the warder stripped her; he took off the last veil that covers her body.

.

Istar daughter of Sin, went into the immutable land, she took and received the Waters of Life. She gave the sublime Waters, and thus, in the presence of all, delivered the Son of Life, her young lover.

"Le pays immuable" in the original is "the Land of No-Return." Ishtar is the daughter of the Moon-god. The curious reader who

*Sin is probably another name for *Anu*.—W. F. A.

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wishes to see a closer translation into French should consult Istar (fifth volume of "La Décadence Latine [Éthopée]"), the singular romance by the still more extraordinary Joséphin Péladan, who called himself Sar Péladan. The story is told on pages 422–428.

The Izdubar, or Gilgamesh, epic recounts the deeds, exploits, and sufferings of Gilgamesh, the most heroic figure in Babylonian mythology. Mr. Robert F. Harper says of Gilgamesh: "His name, like that of Odysseus in Greek literature and Siegfried in Germanic mythology, has formed a centre around which ancient stories and legends of decidedly different nature and distinct origin clustered in course of time." The epic is no doubt a poem of composite character. Some have considered Gilgamesh, or Izdubar, the prototype of the Scriptural Nimrod. His exploits are as follows: Du'uzu, the husband of Istar, was governor of the city of Erech; after his death the city was invaded by the Elamites. Izdubar comes from Marad, his native place, and, with the aid of the demigod Ea-bani, kills Khumbaba, the last of the Elamite usurpers, and delivers the city. Istar offers him her heart and hand, but is rudely rejected, Izdubar reminding her that her former loves have invariably been fatal to her lovers. She, incensed at his refusal, calls upon her father Anu for revenge. Anu sends a monstrous bull to ravage Erech; but the monster is killed by Izdubar, helped by Ea-bani. Then Istar prevails upon her mother Anatu to kill Ea-bani, and smite Izdubar with leprosy. Izdubar repairs to his ancestor Hasisadra, who dwells in the realms of the blest, and is cured by him of his disease. He then

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returns to Erech, and the gods hear his lamentations for the lost Ea-bani, whom they permit to return to earth from the nether world.

"Istar's Descent into Hades" is a wholly different poem. It begins abruptly with Istar's journey to the land of No-Return, to the house out of which he who enters never comes back. She addresses the porter at the gate, and threatens to break down the gate and shatter the door and restore the dead to life if he does not allow her to enter. He consults Queen Allatu, and she tells him to open the door for Istar, and do unto her according to the ancient custom. Then he strips her at each gate of some ornament, as in the verses above, and she asks him each time why he strips her. He answers invariably: "Enter, my lady, for such is the custom of Allatu." When she is at last before Allatu, the Queen curses her with frightful curses. There Istar remains, and the outside world is smitten with a fearful curse: there is no new life. Then Ea the king, moved by petitions of the sufferers, creates a man, Uddushunamir, and tells him to journey to Allatu, and ask her for a water-skin, that he may drink water therefrom. Allatu waxes exceeding wroth. She bids Uddushunamir be gone lest she curse him. She commands that Istar be sprinkled with the water of life and sent from her presence. Istar, besprinkled, passes again through the gates, and at each one receives the garment or ornament of which she had been stripped. Then follow the thirteen lines apparently used as a moral by the narrator of the tale. As Mr. Harper says: "The interpretation of this story depends upon the

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meaning of the last few lines, which are somewhat obscure. The situation as given by Dr. Alfred Jeremias is perhaps the most probable: A brother goes to a magician to inquire for the spirit of a dead sister. The real issue involved is, 'Will the dead return?' The magician then relates to him the story of Istar, the only one who has ever returned from the nether world."

The original of this strange poem is supposed to have been in the library of Sardanapalus.

See "Die Höllenfahrt der Istar," by Dr. Eberhard Schrader (Giessen, 1874); "Die Höllenfahrt der Istar," by Dr. Alfred Jeremias (Leipsic, 1886); "Assyrischbabylonsche Mythen and Epen," by P. Jensen; Jastrow's "Religion of Babylonia and Assyria" (chapter xxv.); "Assyrian and Babylonian Literature," with a translation of "Istar's Descent," by Clifton D. Gray (New York, 1901).

* * *

The variations begin très lent, F minor, 4-4, with a sombre motive (first horn). The violas and clarinets, accompanied by wood-wind instruments in syncopated rhythm, answer with a second motive,

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and there is a modulation to F major. The variations, as Mr. Apthorp says, have one wholly original peculiarity: "The theme is not given out simply at the beginning, neither is it heard in its entirety until the last variation, in which it is sung by various groups of instruments in unison and octaves, and worked up later in full harmony. Each one of the variations represents one of the seven stages of Istar's being disrobed at the gates of the 'immutable land,' until in the last she stands forth in the full splendor of nudity. The composition is so free as to resent technical analysis; but by following the poem, and noting the garment or ornament taken off, the listener can appreciate the composer's poetic or picturesque suggestiveness in his music."

M. Lambinet, a professor at a Bordeaux public school, chose in 1905 the text "Pro Musica" for his prize-day speech. He told the boys that the first thing the study of music would teach them would be logic. In symphonic development logic plays as great a part as sentiment. The theme is a species of axiom, full of musical truth, whence proceed deductions. The musician deals with sounds as the geometrician with lines and the dialectician with arguments." The master went on to remark: "A great modern composer, M. Vincent d'Indy, has reversed the customary process in his symphonic poem 'Istar.' He by degrees unfolds from initial complexity the simple idea which was wrapped up therein, and appears only at the close, like Isis unveiled, like a scientific law discovered and

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formulated." The speaker found this happy definition for such a musical work,—"an inductive symphony."

* * *

"Istar" was performed as a theater-work at the Châtelet, Paris, in May, 1911, at the second of Mme. Natacha Trouhanowa's Concerts de Musique de Danse. Robert Quinault was the other dancer in "Istar." The other dances were: Glazounov-Liadov, "Musical Snuff-Box"; Rubinstein, Lesghinka from "The Demon," Dargomijsky's "Kotzatchov"; waltzes by Schubert; Four Pieces by Fauré; Rimsky-Korsakov, "Caprice on Spanish Themes." Pierre Monteux conducted. According to the critics, the production of "Istar" was not successful. One wrote: "Half of the action passed in greenish darkness, and the rest was unintelligible."

There was another performance in Paris at the Châtelet in April, 1912, when the programme also included Florent Schmitt's "Tragédei de Salomé," "La Péri" by Dukas, and Ravel's "Adélaide, ou Le Langage des Fleurs" (made out of his "Valses Nobles et Sentimentales"). The conductors were the four composers. This production of "Istar" was said to be more satisfactory than the one in 1911.

Nevertheless, when in 1919 *Le Film* asked French composers about music for the cinematograph, and d'Indy replied: "The cinema, in my opinion, having nothing to do with art, and as its

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effects debase the public, I can have no opinion concerning the music to be associated with the spectacle," he was taken to task by Émile Vuillermoz in an article "La Musique et la Cinégraphie," published in *Le Menestrel* of January 16, 1920: "I have seen with my own eyes, one day at the Châtelet, M. Vincent d'Indy conducting a performance of his 'Istar' while on the stage was displayed a 'plastic translation' of these orchestral variations. In a vault of colored pasteboard, figurants with a gallows-like appearance, representing funereal genii, were seen stripping Mlle. Natacha Trouhanowa of different pieces of her clothing in the order that the orchestral theme was denuded. They wore wigs and unacceptable beards; and the 'Son of Life' was comical in an unforeseen way. The composer, however, apparently did not suffer from their prosaic treatment. And who is he that today would deny the ability of the screen to translate plastically a beautiful dream? Entrust the score of 'Istar' to a cinégraphiste such as Marcel l'Herbier, Abel Gance, or Louis Nalpas, and you will see if their aërial and imponderable realization will not put to shame the logy scenic translation with which you were satisfied!"

Great care was exercised in the production of "Istar," with d'Indy's "Chant de la Cloche," at the Monnaie, Brussels, in October, 1913. The gestures and rhythmic movements were regulated by Ambrosiny. The scenery was by Descluze. The two chief pantomimic dancers were Mlle. Cerny and Mlle. Legrand. George Lauweryns conducted. Paul Gilson wrote an interesting article about "Istar," and this production for *Le Soir*. The article was reprinted in *Le Guide Musical* of November 2, 1913.

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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was

*Last performance October 7, 1932.

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played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1898.

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first: the one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898)† is a pamphlet of singularly acute

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale,* say December 20, 1877.

†A second and somewhat revised edition was published in 1901. The second edition has been translated into English by Arthur Bles.

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and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets,

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* * *

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her Life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone

*"The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.



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of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but

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should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form."

* * *

Richard Specht, on the contrary, in his Life of Brahms,* thinks that "interpretative phrases are especially superfluous in the case of the Second Symphony, which, if one excepts its somewhat morose finale, is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart, too, wrote symphonic works and that theirs would be better called sinfoniettas to-day. The work is suffused with the sunshine and the warm winds playing on the water, which recall the summer at Pörtschach that gave it life. The comfortably swinging first subject at once creates a sense of well-being with its sincere and sensuous gladness. . . . This movement is like a fair day in its creator's life and outshines the other three sections—the brooding andante, the rather unimportant scherzo . . . the broad, sweeping finale which, for all its lively, driving motion strikes one as cheerless and artificial in its briskness. The impression of the unsymphonic nature of this work

*This Life by Specht (born at Vienna in 1870), music critic, author of books about composers, also a history of the Viennese Opera, was translated into English by Eric Blom and published by E. P. Dutton & Co., New York, in 1930. The original German edition was published at Dresden in 1928.—P. H.

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is probably due partly to a prejudice that expects to see cosmic images and not mere genre pictures in such a composition, and partly to the metre adopted for the first movement. It is remarkable that Brahms did not employ the common time almost invariably used by the symphonic masters from Mozart to Schubert in their opening movements until he came to this fourth symphony. The round-dance nature of the ¾ measure in the D major symphony is especially difficult to take seriously, and rightly so; for this is a light-hearted work, a declaration of love in symphonic form.

"Brahms was particularly fond of this clear and tender composition, as might be judged from the little mystifications with which he raised the expectations his friends had of the new work that followed its elder sister within the space of a year. He persisted in describing it as gloomy and awesome, never to be played by any musicians without a mourning band on their sleeve.* He

*As a matter of fact Brahms wrote to Elisabeth on December 29, 1877: "The orchestra here play my new symphony with crape bands on their sleeve, because of its dirge-like effect. It is to be printed with a black edge, too."—P. H.

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replied in a tone of waggish secrecy to Elisabeth von Herzogenberg, who was impatiently waiting for the score and scolded him for not rewarding her discretion by sending her the work, which she knew to be ready ('May the deuce take such modesty!') and who, incidentally, took exception to his spelling so noble a word as 'symphony' with an 'f.' 'It really is no symphony,' he writes, 'but merely a *Sinfonie,* and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, first in the treble, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my "latest."'* And he was as pleased as Punch with the glad surprise and delight of the adored woman and of all his friends when they saw this sunny work."

*This letter was written at Vienna on November 22, 1877. I have used Hannah Bryant's translation ("Johannes Brahms: the Herzogenberg Correspondence," N. Y. 1909). rather than Eric Blom's. Elisabeth von Stockhausen, who married, after a long courtship, Heinrich Picot de Peccaduc, Freiherr von Herzogenberg, a serious, mediocre, dull composer in 1868, was born at Paris in 1847. She studied under Dirzka, an organist, and later under Julius Epstein at Vienna. She was thoroughly musical, a fine pianist, blessed with a wonderful memory. Her husband finally settled at Leipsic. Brahms had given her some piano lessons at Vienna, but he desisted, not wishing to hurt Epstein's feelings. Elisabeth died from heart disease at San Remo in 1892. "She had beauty, nobility of character, womanly tenderness, a passionate love of truth and justice, the courage of her opinions—every good thing, in fact, but health." Her letters to Brahms (1876-1890) are delightful, and Brahms, who thought highly of her judgment, frank criticism, and womanly character, wrote to her intimately, and often playfully. —P. H.

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II. Adagio.
III. Allegretto.

Randall Thompson Symphony No. 2 in E minor

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II. Largo.
III. Vivace.
IV. Andante moderato; Allegro con spirito; Largamente.

Beethoven . . . Music to Goethe's Tragedy, "Egmont," Op. 84

Overture.
Song: "Die Trommel gerühret."
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"Clärchen's Death."
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Soprano: Olga Averino
Reader: Richard Hale

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Berceuse (Rimsky-Korsakov)
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NOTES BY PHILIP HALE
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Overture.
Song: "Die Trommel gerühret."
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Piano Solo: JESÚS MARÍA SANROMÁ
Contralto Solo: MARIE MURRAY

Borodin Polovetzkian Dances from "Prince Igor"

Chorus from the CECILIA SOCIETY, ARTHUR FIEDLER, Conductor

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven wrote his incidental music to Goethe's play by assignment (for a production by Hartl at the Hofburg Theatre in Vienna on May 24, 1810).* It could hardly have been an unwilling task, for the heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

There are nine numbers in all—the overture, four entr'actes,† two songs, sung by Clärchen, "Clärchen's Death," "Melodrama," and the final *Sieges-symphonie,* which, almost identical with the coda of the overture, turns the tragedy of Egmont's death into a triumph of the unconquerable spirit of his subjects.

Without going into musical particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the

*The incidental music was first performed in Boston at a Philharmonic Concert, in Music Hall, Carl Zerrahn, conductor, on March 26, 1859. Before March 27 of the present year, when the Egmont music was given in the Tuesday series, there had been only one previous performance by the Boston Symphony Orchestra on December 12, 1885, when Howard Ticknor was the reader, and Emma Juch, the soprano.

†The entr'actes are omitted in this performance.

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Songs

MARION BAUER, Only of thee and me
sung by Mme. Lotte Lehmann

LELAND CLARKE, Moonlight Deep and Tender, sung by Reta Maxwell

RALPH COX, To a Hill-top
sung by Esther Carter

FRANCIS HOPKINSON, My days have been so wondrous free
sung by Marjorie Warren Leadbetter

Piano

MRS. H. H. A. BEACH, Ballade in D-flat, played by Myrtle Jordan

MRS. H. H. A. BEACH
La Fee de la Fontaine
Le Prince Gracieux
Out of the Depths
A Hermit Thrush at Morn
The Fair Hills of Eiré, O!
From Blackbird Hills
played by the composer

CHOPIN-PATTISON, Rondo (2 pianos)
played by Maier and Pattison

Choruses and Cantatas

MRS. H. H. A. BEACH, Sea Fairies (Women's Voices)
Amy Young Burns, Conductor

MRS. H. H. A. BEACH, The Canticle of the Sun (Mixed Voices)
Dr. Carl McKinley, Conductor

MABEL DANIELS, Exultate .Deo (Mixed Voices)
Albion Metcalf, Conductor

MABEL DANIELS, Through the Dark the Dreamers Came (Mixed Voices)
Thompson Stone, Conductor

ARTHUR FOOTE, Recessional (Mixed Voices), Stephen Townsend, Conductor

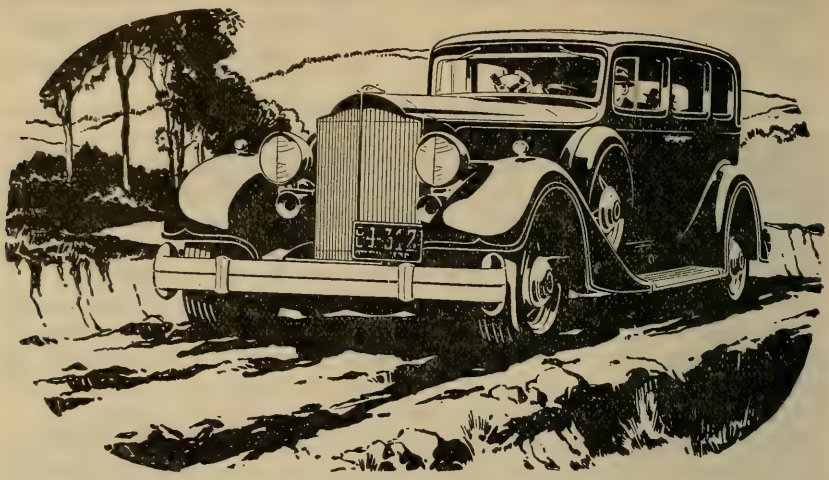
MRS. M. H. GULESIAN, Hymn to America, J. P. O'Connell, Conductor

Orchestra

G. W. CHADWICK, Easter Morn
Wallace Goodrich, Conductor

ARTHUR FOOTE, Air, from Serenade for Strings, Fugue, from Suite in E minor, Fabien Sevitzky, Conductor

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streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

It would be an entire misapprehension to deduce, from the "recitations" drawn from Egmont's various speeches, that Goethe's hero is in any way a gratuitous orator. He is anything but that. The lines quoted arise from the exigencies of crucial moments—moments of quick decision, in which the Count is more than once called upon to justify an incautious stand. It has often been remarked that far from relying upon Egmont to bespeak his own character, Goethe has drawn him to the life in the reflecting remarks of his subjects, in his own handling of everyday matters, in the tender ecstasies of Clärchen, even before he is disclosed coping with tense affairs of state. He is never the pompous potentate, never the moralist, but likable, easy-going, human. When, on his first entrance, he begins by upbraiding some street rioters, he finds himself talking amiably with one of them. He is interested in his secretary's amours; he pardons offenders with a reproach or a fine. His impetuous idealism becomes apparent as he discusses with his secretary a letter from his aged friend, Count Oliva, imploring him to avoid suicidal recklessness. The Prince of Orange, in a fine scene, urges upon him the need for quiet withdrawal, and avoidance of an open issue with the Duke of Alva. But Egmont will not creep from danger. The counsel-

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lors of King Philip of Spain would not dare to try assassination, says the confidant optimist, for the flame of open revolt would burst forth immediately.

Clärchen is first seen in her modest home, with her mother and her suitor, Brackenburg. The young man gets scant attention, for all her thoughts are for the great Count Egmont, her secret lover. A song is proposed as she winds her yarn, and she sings "A soldier's song, my favorite";

Die Trommel gerühret,
Das Pfeifchen gespielt!
Mein Liebster gewaffnet
Dem Haufen befiehlt,
Die Lanze hoch führet,
Die Leute regieret.
Wie klopft mir das Herze!
Wie wallt mir das Blut!
O hätt' ich ein Wämslein
Und Hosen und Hut!

In a later scene, she confidently awaits her lover, secure in his affection. Her second song brims with the rapture of her love which has reached its fulness:

Freudvoll und leidvoll,
Gedankenvoll sein;
Hangen und bangen
In schwebender Pein,

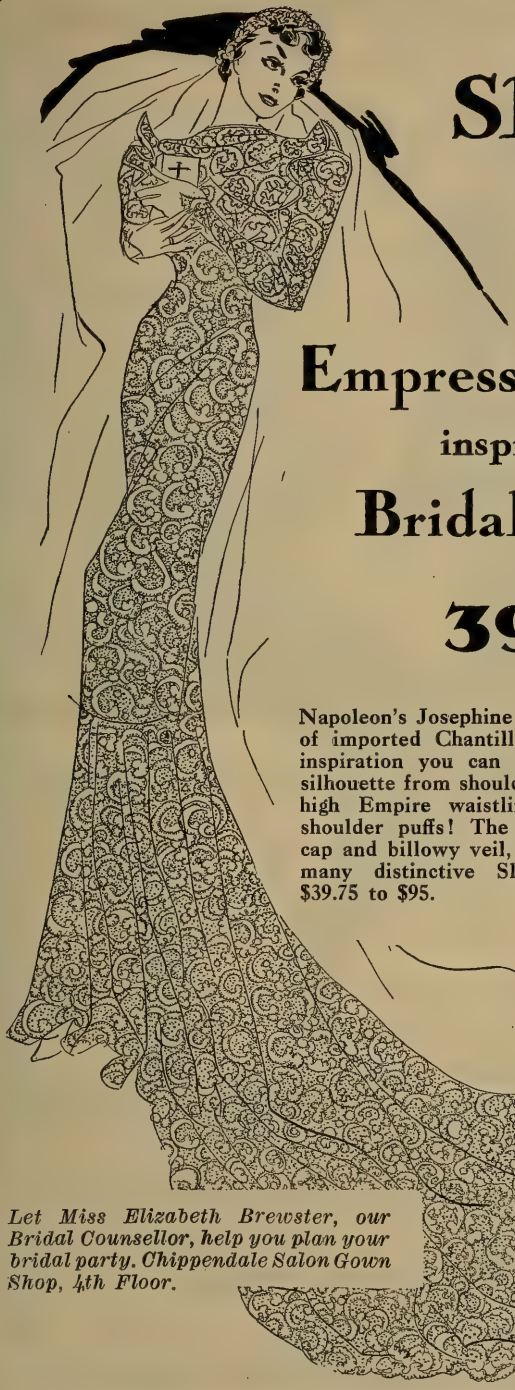
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Ist die Seele, die liebt.

Egmont comes in, clad in dazzling Spanish apparel, with which she is delighted, and wearing the Imperial emblem of the Golden Fleece. Her beloved is in grave danger, but she does not realize it. And when he tenderly declares his love, she exclaims—

"So let me die! The world has no joy after this."

The scene of the last recitation is from the fifth act. Egmont, unsuspectingly has walked into the palace of the Duke of Alva, who has had him seized by guards, and condemned as a traitor to public execution on the following day. Egmont, alone in his cell, apostrophizes Sleep, which can assuage "the inward shudder of fear."

Clärchen, learning of her lover's imprisonment, runs out into the streets, and, in a stirring scene, recklessly urges the burghers to take arms and release their idol Egmont. But no one dares to utter so much as his name. She learns of his impending doom, and quickly takes a phial of poison.

To Egmont, sleep comes at last ("Melodrama")—

("Behind his couch the wall appears to open and discovers a brilliant apparition. Freedom in a celestial garb, surrounded by a glory, reposes on a cloud. Her features are those of Clara, and she

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inclines towards the sleeping hero. Her countenance betokens compassion, she seems to lament his fate. Quickly she recovers herself, and with an encouraging gesture exhibits the symbols of freedom, the bundle of arrows, with the staff and cap. She encourages him to be of good cheer, and while she signifies to him that his death will secure the freedom of the provinces, she hails him as a conqueror, and extends to him a laurel crown. As the wreath approaches his head, Egmont moves like one asleep, and reclines with his face towards her. She holds the wreath suspended over his head; martial music is heard in the distance; at the first sound the vision disappears. The music grows louder and louder. Egmont awakes. The prison is dimly illuminated by the dawn. His first impulse is to lift his hand to his head; he stands up, and gazes round, his hand still upraised.")

As the guards come to take him, he speaks his final words: "The foe closes round on every side! Swords are flashing; courage, friends! Behind are your parents, your wives, your children!" (Pointing to the guard.)

"And these are impelled by the word of their leader, not by their own free will. Protect your homes! And to save those who are most dear to you, be ready to follow my example, and to fall with joy." (Drums. As he advances through the guards towards the door in the background, the curtain falls. The music joins in, and the scene closes with a symphony of victory.)

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Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood."

The poet wrote his play scene by scene in the ensuing years. The early street scenes of oppression and insurrection were probably written in 1775 when his mind was occupied with historical research. The two stirring songs of Clärchen are attributed to 1776. Goethe set his manuscript aside until 1778, and again worked upon it intermittently. In 1782 he found himself out of its mood, and not until five years later, through a summer in Rome in 1787, did he draw his threads together and complete his play.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not unplausibly, in 1827, that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would

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have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

Beethoven's lifelong veneration of Goethe's art, amounting almost to worship, is familiar history. "When you write to Goethe about me," he confided to Bettina Brentano in a letter of 1811, "select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have composed the music, and indeed purely out of love for his poems, which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation?"

* * *

Around the encounter of Beethoven and Goethe at Teplitz in 1812, hovers the volatile spirit of Bettina Brentano, its instigator, the *Kind* of twenty-five—of the "wild and tender heart," with her astonishing perception of the inmost quality of genius. The forty-year-old Beethoven, and for a shorter period, the sixty-one-year-old Goethe succumbed to her charms.

She had entered Goethe's heart suddenly, and by a back door. One day there came to his house a girl of twenty-three—"small of stature, with a pale complexion, dark eyes like deep pools, and a mass

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of black curls."* He found himself confronted with the charming daughter of Maximiliane Brentano, whom, as a girl of seventeen, he had loved some forty years before! Bettina had gleaned from her mother the circumstances of this affair: had long nurtured a passion for the great poet whom she had never seen. Resistance by him would have been useless. Before many minutes had passed, she had thrown her arms around his neck.

During the short time that Bettina basked in the light of Goethe's radiance there was a considerable exchange of letters, all of which she made haste to publish after his death. Goethe's *Briefwechsel mit einem Kinde* have had a certain value to posterity, since she constantly interceded for Beethoven; their value would have been greater had not Bettina cleverly intertwined fact and legend, drawn freely upon her leaping imagination, telescoped, retouched and colored some of her letters for a more vivid effect. As a result, historians have been harassed ever since with the task of extricating authentic from doctored passages. Romain Rolland, restudying these in the light of further letters published as recently as 1927, decides in his "Goethe and Beethoven," that Bettina at least did not wander from the spirit of truth. Rolland found it hard not to indulge the "child" who understood Beethoven before the world, who "battled bravely and passionately for him against everybody." Biographers of Goethe, on the other hand, have scant regard for this one among his innumerable loves, the one who threw herself at his head, even

*The description is by Alois Bihler.



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while he was writing sonnets to Minna Herzlieb, and placating his wife, Christiane. Emil Ludwig disposes of her with an annihilating paragraph: "Though she chose to call herself a 'child,' the dates at any rate are somewhat against her. But she represents herself as being a child in appearance and feeling—and was in reality anything but naïve in every respect. With literary gifts, but not a writer; with an æsthetic cult for self-surrender, but never surrendering herself; artificial to the core, incapable of spontaneity, sensual without passion, pruriently lascivious, entirely self-centered, eternally acting up to her idea of herself, yet with nothing of the player's naïveté—Bettina is the crowning bloom in the hot-house of pseudo-Romanticism, the pattern for those countless provincial stragglers who for a century strove to be 'in the movement.'"

Whatever the true character of Bettina, the results of the Teplitz encounter between the master poet and master musician are fairly clear. Bettina's tale is still suspect, of Goethe bowing deeply to the passing gentry on the road, while Beethoven, ignoring them, taunted his companion for his obsequious manner. Rolland accepts her account of the day when Beethoven played for Goethe:

> "He finished playing. When he saw that Goethe was deeply moved, he said: 'Ah, sir, I had not expected that from you. . . . Long ago I gave a concert in Berlin. I had worked hard, and thought that I had done well. I expected a success, but when I had expended all my energy there was not the slightest sign of approval! . . . It was very painful, indeed, and I could not understand it. But I soon found the clue to the secret: The Berlin public was fashionably cultured: in token of appreciation they waved their tear-sodden handkerchiefs at me. I saw that I had a 'romantic,' not an artistic, audience. . . . But coming from you, Goethe, I do not like it. When your poems reach my brain, I am filled with pride so intense that I long to climb to the height of your grandeur. No doubt, I was unable to rise to such a height . . . otherwise enthusiasm, in you,

(Continued on page 1044)

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would have found a different mode of expression. Yet you yourself must know how stimulating it is to gain the applause of those possessed of understanding! If you do not recognize me, if you do not reckon me as your equal, who will? To what beggarly mob must I play to find understanding?"

Rolland produces abundant evidence to show that Goethe had a genuine admiration for Beethoven's music. He produced "Egmont" at Weimar, with the incidental music, and on many occasions listened to the master's various scores with curious interest. That he found the Fifth Symphony impressive, but terrifying, was due, partly to the aggressive challenge in it, partly to his supersensitive hearing, which was offended by tones of more than moderate volume.

J. N. B.

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Mr. Thompson, whose "Piper at the Gates of Dawn" was performed by this orchestra in Sanders Theatre, Cambridge, March 28, 1929, while he was Assistant Professor of Music at Wellesley College, has since written two symphonies, and other works in smaller forms. This symphony was first played at Rochester by the Rochester Philharmonic under Howard Hanson on March 24, 1932, and again on May 5. Mr. Hanson conducted the slow movement at a concert in Germany last year. The symphony was played in New York by the New York Philharmonic Orchestra on November 2, 1933, Bruno Walter conducting. It has been announced by Sir Hamilton Harty for performance in London this season.

The second symphony was written in Gstaad, Switzerland—begun in July, 1930, and completed in September, 1931. According to the composer: "it is based on no programme, either literary or spiritual. It is not cyclical. I wanted to write four contrasting movements, separate and distinct, which together should convey a sense of balance and completeness.

"I have used the ordinary full orchestra by threes. I have not used all the instruments in every movement. Limiting the percussion to cymbals and kettledrums may seem to be a curious twist for a contemporary composer. I have been sparing in my use of percussive punctuation in an attempt to make the music itself in-

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trinsically rhythmic. The kettledrums are used only in the first two movements; the cymbals only in the last two. The orchestra is greatly reduced in the second movement. The brass in the scherzo is limited to horns and one trumpet. The trombones and tuba are employed only in the last movement.

"The symphony is dedicated to my wife."

An analysis follows:

I. *Allegro,* E minor; two-four time. The principal theme is announced immediately by the horns, *forte,* and answered by the trumpets. From this motive is derived a series of rhythmic figures which form the toccata-like background of the entire movement. The subsidiary theme (G minor, oboes, English horn, and bassoon) is of a more reticent nature, but the violoncellos accompany it in persistent rhythm.

The development section begins quietly, and forms a gradual crescendo, at the apex of which the first theme returns in an ominous fortissimo against a counter-rhythm on the kettledrums. A more extended transition leads to a sinister presentation of the second theme (C minor, muted trumpets answered by bassoon and clarinets antiphonally). At the close, a major version of the second theme in augmentation is sounded *fortissimo* by the horns and trumpets against the continuous pulse of the strings. The movement subsides, apparently to end in the major. An abrupt minor chord brings it to a close.

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II. *Largo,* C major; four-four time. The violins play a warm, quiet melody against pizzicato chords in the violoncellos. A contrasting melody is sung by the oboe. The movement is not long, but its mood is concentrated. It ends simply, on a C major chord with lowered seventh.

III. *Vivace;* seven-four time. Scherzo with trio. The first section begins in G minor and ends in D minor. The trio (*Capriccioso,* six-eight and nine-eight time) progresses from B major to G major. The first section returns transposed. Now beginning in C minor and ending in G minor, it serves as a kind of extended "subdominant answer" to its former presentation. There is a short coda making intensified use of material from the trio.

IV. *Andante moderato—Allegro con spirito—Largamente,* E major. The slow sections which begin and end this movement serve to frame the Allegro, a modified rondo.

The theme of the Allegro is a diminution of the theme of the first and last sections. The Largamente employs for the first time the full sonorities of the orchestra in a sustained assertion of the principal melody.

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The orchestration is as follows: 3 flutes (piccolo), three oboes (English horn), three clarinets, three bassoons, four horns in F, three trumpets, three trombones, tuba, timpani, cymbals, and strings.

When Mr. Thompson's symphony was performed in New York, Lawrence Gilman had this to say about it in the *Herald-Tribune:* "The important point about his symphony is that he has really succeeded in keeping the music simple, unforced, unaffected. He has made use of popular idioms, melodic and rhythmic, and his manipulation of these is civilized and craftsmanlike. He has not hesitated at times to be obvious, he has not strained; he has not constricted his fancy and his feeling; he has not been afraid to sound quite different from Schönberg. His music has humor, and warmth, and pleasantness; many will find it agreeable and solacing."

*
* *

Mr. Thompson is a New Englander by descent, his parents having been born at Augusta, Maine. He graduated from Harvard College in 1920, and took a Master's degree (*summos honores*) in 1922. He studied with Ernest Bloch in New York (1920–21). He has won several fellowships—among them a fellowship at the American Academy in Rome (1922–25), and a Guggenheim Fellowship (1929–31). He was Assistant Professor of Musical Theory, organist,

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and director of choral music at Wellesley College (1927–29); Lecturer in Music at Harvard University, 1929. During the season 1931–32, he conducted the Dessoff Choirs of New York, and introduced there his humorous "Americana," a choral setting of excerpts from that well-known department of *The American Mercury*. He is at present Director of the College Music Study, an investigation sponsored by the Association of American Colleges.

His works include the following:

ORCHESTRA:

Pierrot and Cothurnus (Prelude to "Aria da Capo," play in one act, by Edna St. Vincent Millay) (1922).
The Piper at the Gates of Dawn, Symphonic Poem (1924).
A Jazz Poem, for Pianoforte and Orchestra (1928).
Symphony No. 1 (1929).
Symphony No. 2 (1931).

CHAMBER MUSIC:

Piano Sonata (1923).
String Quartet, "The Wind in the Willows" (1924).
Suite for Piano (1924).

CHORAL MUSIC:

Odes of Horace (1925).
For mixed voices, unaccompanied.

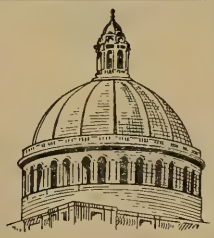
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Rosemary (1929).

Four choruses for women's voices, unaccompanied, texts from "Tiger Joy" by Stephen Vincent Benet.

Americana (1932).

Sequence of five choruses (mixed voices with piano); texts from *The American Mercury.*

VOICE AND PIANO:

Five Songs in "New Songs for New Voices" (1927).

THEATRE:

Incidental music "Torches" (Raesbeck), 47 Workshop (1920).
Incidental Music, "The Straw Hat" (Labiche), American Laboratory Theatre (1926).
Scored and collaborated on music for "Grand St. Follies," Neighborhood Playhouse (1926).

The five orchestral works have been performed, at different times, by Howard Hanson in Rochester. The choral works have had numerous performances: notably, the "Odes of Horace" were sung by the choir of San Salvatore in Rome, by members of the Harvard Glee Club and the Wellesley College Choir, and by the Schola Cantorum in New York. "Rosemary" was performed at a Worcester Festival concert.

J. N. B.



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(Born at Sontsovka, in the Ekaterinoslav government, on April 24, 1891; now living)

"Seven, they are seven!" was first performed at Dr. Koussevitzky's concert in the Opera House, Paris, on May 29, 1924.

The programme book of the concert contained the following article. (The full title was given as "Seven, they are seven!: Incantation for tenor, chorus, and orchestra, text by Constantin Balmont, after a cuneiform inscription on the walls of an Akkadian temple; translation into French by Louis Laloy.")

"The subject of the poem that serves as the text of this work has the following origin:

"During the excavations made in Mesopotamia, where the Akkadians, an ancient people, whose history precedes that of the Babylonians, formerly lived, many cuneiform inscriptions was found and deciphered. Among these documents was found an inscription on the wall of an Akkadian temple. The inscription represented formulas of incantation against seven horrible demons, who, accord-

*The performance at these concerts, April 23, 1926, was the first in America. Dr. Koussevitzky repeated the work March 4, 1927.

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ing to Akkadian belief, were the authors of all human woes (the celebrated Assyriologist Winkler often quotes this inscription in his studies).

"The sombre and mystical force of this incantation has more than once inspired the great Russian poet Constantin Balmont, who has written three poems on the same subject. The last of the three, with some slight modifications, serves in a noteworthy manner this composition of Prokofieff's. The theme of the solo tenor represents a priest conjuring; the chorus, a crowd of fanatical, over-excited believers.

"This cantata was composed in 1917. The manuscript remained in Russia until this moment, and this performance is the first.

"As this composition is extremely complicated and has demanded most important rehearsal, it will be performed twice at this concert.

"Constantin Balmont* is one of the greatest Russian poets of today. His poems have often inspired composers. Many of his verses have been set to music; many musical compositions have been dedicated to him."

*Constantin Stanislavsky in "My Life in Art" quotes him: "Our famous Russian poet, K. D. Balmont, has said somewhere 'One must create eternally, once and forever.' "—Ed.

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Seven, They are Seven

Télai! Télai! Télai! Télai!
Seven, they are seven!
In the deep abyss
Their number is seven;
In the azure sky,
Seven, they are seven!
When they arise in the west,
They are seven.
When they loom in the east,
They are seven!

Sitting enthroned, in the deep shadow,
'Tis their voice that rises, mutters, and roars
And 'tis their shape that fills immensity from heaven to earth.

Seven, they are seven! Seven, they are seven!
Télai! Télai! Télai! Télai!
They are neither male nor female!
No union, no begetting!
The winds are, as they, wanderers.

They pass on farther and farther,
And always still farther
Capturing space!
They are wicked!

They know not goodness nor kindness,
They are without regret, remorse;
They are deaf to prayers and entreaties,
They cause earth and sky to shrink.
Everywhere by force they enter open doors;
They grind men as men grind grain.
Seven, they are seven!
Twice their number is seven!
Divine skies, conjure them!
Sacred soil, conjure them!

Winds of the storm, disastrous winds!
Deadly lightnings, deluge of fire!
Behold the ordeal, behold the torment,
See the heralds of terror arriving—
Seven spirits of the infinite heaven,
Seven spirits of the infinite earth!
Seven gods are powerful,
Seven gods malevolent!
Seven spirits of terror,
Seven frightful laughs,
For they are seven!

O Télai! O Alai! O Guiguimm! O Maskimm!
O God! Spirit! O Monster!
Seven, they are seven!
Divine heavens, conjure them!
Sacred soil, conjure them!
Conjure! Conjure! Conjure!

The score calls for these instruments: two piccolos, two flutes, three oboes, English horn, three clarinets, bass clarinets, three bassoons, double bassoon, four trumpets (the third interchangeable with little trumpet in C), eight horns, three trombones, bass trombone, tuba, contra-tuba, two kettledrums, two bass drums, military drum, tambourine, cymbals, campanelli, xylophone, celesta, two harps, strings.

"The Rio Grande," Poem by Sacheverell Sitwell, set for Chorus, Orchestra, and Solo Pianoforte* . . Constant Lambert

(Born at London, England, on August 23, 1905; living in London)

The first performance was at Manchester, England, by the Hallé Orchestra and Choir on December 12, 1929. "The Rio Grande" was performed for the first time in Queen's Hall, London, on December 13, 1929. The chorus was composed of thirty-two members of the Hallé Chorus, Manchester; the solo pianoforte part was played by Sir Hamilton Harty, conductor of the Hallé Orchestra; there was a small orchestra of strings, brass, and percussion instruments. Lambert conducted.

The first public performance in the United States was on January 29, 1931, at a concert of the Schola Cantorum, in Carnegie Hall, New York. The short alto solo at the end was sung by Genevieve Reynolds. The pianoforte part was played by Colin McPhee. Hugh Ross conducted.

The score calls for strings, two trumpets in C, two cornets-à-pistons in A, three trombones, one bass tuba, a set of three kettle-

*The first Boston performance was given at these concerts, April 24, 1931 (Mr. Sanromá, soloist).

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drums, side drum (with wire brush), tenor drum, bass drum, cymbals, Turkish crash,* tam-tam, tambourine, castanets, triangle, Chinese tom-tom, small cow-bell without clapper, Chinese block, xylophone, glockenspiel. The composer requires five players for the percussion instruments.

The score is dedicated to Angus Morrison, who at later performances of the work played the pianoforte part, as at the Promenade concert, London, on September 4, 1930.

*
* *

Sitwell's poem is reprinted in the score by the "kind permission

*One large suspended cymbal.



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ARTHUR L. RACE, Managing Director

of Gerald Duckworth & Co." The score is published by the Oxford University Press. There is a German version of the poem made by Beryl de Zoete.

By the Rio Grande
They dance no sarabande
On level banks like lawns above the glassy, lolling tide;
Nor sing they forlorn madrigals
Whose sad note stirs the sleeping gales
Till they wake among the trees and shake the boughs,
And fright the nightingales;
But they dance in the city, down the public squares,
On the marble pavers with each color laid in shares,
At the open church doors loud with light within,
At the bell's huge tolling,
By the river music, gurgling, thin
Through the soft Brazilian air.
The Commendador and Alguacil are there .
On horseback, hid with feathers, loud and shrill
Blowing orders on their trumpets like a bird's sharp bill
Through boughs, like a bitter wind, calling
They shine like steady starlight while those other sparks are falling
In burnished armor, with their plumes of fire,
Tireless while all others tire.
The noisy streets are empty and hushed is the town
To where, in the square, they dance and the band is playing;
Such a space of silence through the town to the river
That the water murmurs loud
Above the band and crowd together;
And the strains of the sarabande,
More lively than a madrigal,
Go hand in hand
Like the river and its waterfall
As the great Rio Grande rolls down to the sea.
Loud is the marimba's note
Above these half-salt waves,
And louder still the tympanon,
The plectrum, and the kettledrum,
Sullen and menacing
Do these brazen voices ring.
They ride outside,
Above the salt-sea's tide,
Till the ships at anchor there
Hear this enchantment
Of the soft Brazilian air,
By those Southern winds wafted,
Slow and gentle,
Their fierceness tempered
By the air that flows between.

When "The Rio Grande" was first played in London, a programme note by Hubert Foss for this "atmospheric picture of the

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Rio Grande" made this statement: "The words are used as a background of atmosphere. They are something for the chorus to sing in the musical part it plays in the work. They are even subjected sometimes to word painting. Their picture is the picture the music gives: that is their whole connection, a very close one, with the music."

*
* *

Lambert's grandfather established the first locomotive factory in Russia; his son grew up in St. Petersburg (now Leningrad); the family emigrated to Australia. Constant's father George won a New South Wales scholarship by a life-size portrait and went to Paris for further study. The eldest son, Maurice, is a sculptor.

Constant, at the age of eleven, underwent a series of operations from which it took him two years to recover. He was interested in engineering; he won a gold medal at the age of sixteen; but he entered the Royal College of Music, where he studied composition with Vaughan Williams and R. O. Morris; conducting with Adrian Boult and Malcolm Sargent.

He has composed the ballets "Romeo and Juliet" (produced at Monte Carlo, 1926), and "Pomono" (produced by Mme. Nijinska's dancers, Buenos, 1928 or 1929, London, 1930), also music for the stage, and works in smaller forms.

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Polovtsian Dances from "Prince Igor," Act II., No. 17*

Alexander Porphyrievich Borodin

(Born at Leningrad November 12, 1834; died there February 27, 1887)

The opera "Prince Igor" in a prologue and four acts, left unfinished by Borodin, completed by Rimsky-Korsakov and Glazounov, was produced at Leningrad, November 4, 1890. The chief singers were Mmes. Olguina and Slawina and Messrs. Melinkov, Wassilev, Ougrinowitch, and Stravinsky.† The first performance in the United States was at the Metropolitan Opera House, New York, December 30, 1915.

*
* *

These dances form the finale of the second act (No. 8 in the opera is a dance of young Polovtsian girls following a girls' chorus). With some of these dances, choral song is joined. In the Introduction, where there is no chorus for the performance of the dances, the oboe, supported by harp and violoncellos (*pizz.*), plays the melody of the women's chorus. Then follows a "dance of savage men," Allegro vivo, with a lively tune for clarinet, with which the former

*Last performed February 15, 1929.

†Fedor Ignatizvich Stravinsky, the father of Igor, the composer.

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song is joined. General dance, Allegro. Dance of prisoners; dance of little boys alternating with dance of men with chorus. "Dance of young girls with undulating movements"—with a return of the song heard at the beginning; slow dance of young girls and rapid dance of little boys; dance of these boys alternating with dance of men accompanied by a chorus; general dance, Allegro con spirito, with chorus.

The orchestral part of this finale is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass trombone, kettledrums, snare drum, bass drum, tambourine, cymbals, triangle, Glockenspiel, harp, and strings.

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Beethoven . Overture to the Ballet, "Die Geschöpfe des Prometheus" ("The Creatures of Prometheus"), Op. 43

Beethoven Symphony No. 8 in F major, Op. 93

I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

de Falla . . Suite from "El Amor Brujo" ("Love the Sorcerer")

Introduction and Scene—The Gypsies (Evening)—The Homecomer—Dance of Terror—The Magic Circle (Narrative of the Fisherman)—Midnight (Sorceries)—Ritual Dance of Fire (To dispel Evil Spirits)—Pantomime—Dance of the Game of Love—Finale (Morning Chimes).

Bach . . . Passacaglia and Fugue in C minor (Transcribed for Orchestra by Ottorino Respighi)

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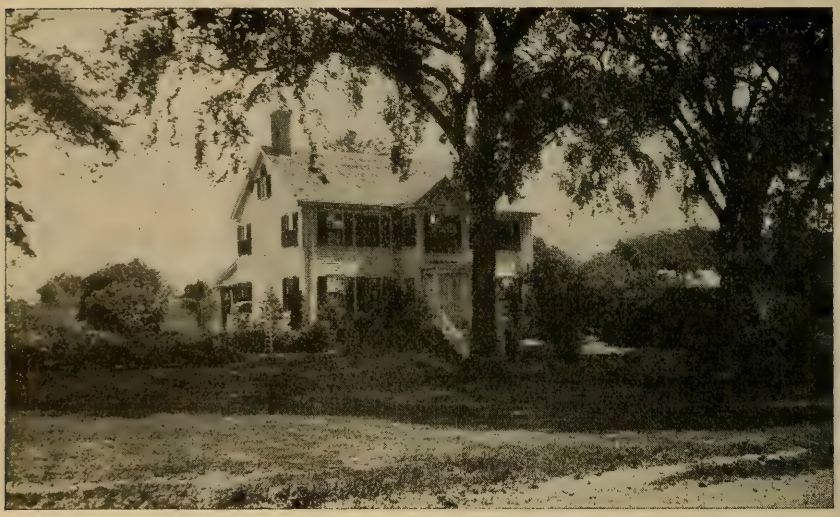
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Overture to the Heroic and Allegorical Ballet, "Die Geschöpfe des Prometheus" ("The Creatures of Prometheus")*

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The music to this ballet "Die Geschöpfe des Prometheus"—an overture, an introduction, and sixteen other numbers—was composed in 1800. The scenario was arranged and written by Salvatore Vigano, dancer and arranger of ballets. Born at Naples on March 29, 1769, he began his career at Rome by taking female parts, for women in that city were not then allowed to appear on the stage. Vigano wished in Vienna to pay tribute to Maria Theresa, the second wife of the Emperor Francis, for she was a woman of fine artistic tastes. Possibly the success of Haydn's "Schöpfung"—"The Creation"—gave him the idea of the title and the subject, and as Beethoven had dedicated his Septet to her (1800), Vigano was perhaps thus influenced in his choice of a composer. Vigano, however, was not an ordinary man; he had decided ideas concerning the ballet, and he had the talent and the courage to carry them out.

The ballet was first performed, according to general belief, on March 28, 1801, at the Imperial Royal Court Theatre, and for the benefit of Miss Cassentini, the leading dancer of the ballet corps.

*Last performed in the Friday and Saturday Series October 24, 1919.

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FRANCIS HOPKINSON, My days have been so wondrous free
sung by Marjorie Warren Leadbetter

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Albion Metcalf, Conductor

MABEL DANIELS, Through the Dark the Dreamers Came (Mixed Voices)
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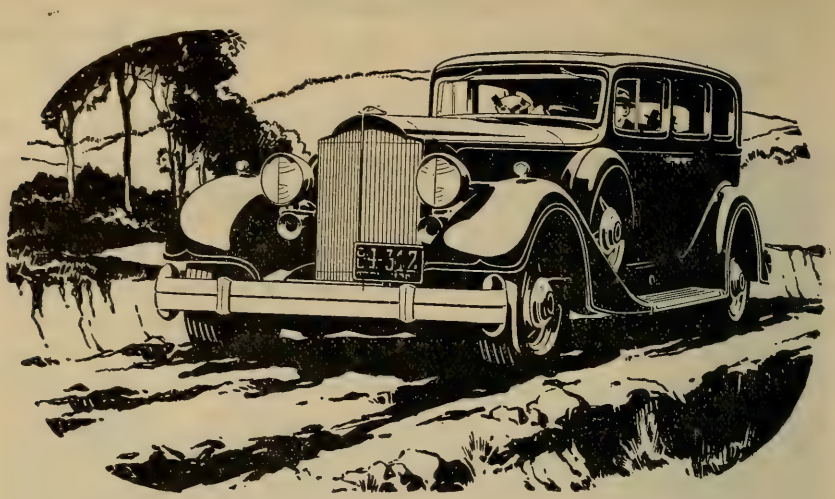
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The belief is founded on a programme that bears this date and announces the performance as the first, but Nottebohm speaks of a programme in the archives of the Society of Friends of Music in Vienna that is dated March 21, 1801. Was the performance postponed until the 28th?

This argument was printed on the programme: "The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece, to whom he was known, declare it to be as follows: They picture him as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals. As a result of this conception two statues that have been brought to life introduced in this ballet, who through the might of harmony are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, that Apollo, the god of the fine arts, may instruct them. Apollo gives them as teachers Amphion, Arion, and Orpheus to instruct them in music, Melpomene for tragedy, Thalia for comedy, Terpischore and Pan for the latest invented shepherd dance, and Bacchus for the heroic dance of his invention."

The title on the programme and on a copy of the manuscript score is "Die Geschöpfe des Prometheus." The pianoforte arrangement

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advertised in 1801 gave the title, "Gli Uomini di Prometeo" and in London there appeared soon afterwards: "The Men of Prometheus, a grand ballet for the pianoforte"; but "Geschöpfe" means more than "men." There is a story that Beethoven met Haydn, who said to him: "I heard your ballet yesterday, and liked it very much." To this Beethoven answered: "You are very kind, dear papa, but it is by no means a 'Creation'" ("Schöpfung"). Haydn, somewhat dazed, and rather vexed, replied: "That is true; it is not a creation, and I doubt extremely whether it will ever equal it."

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

SYMPHONY IN F MAJOR, NO. 8, OP. 93* . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Month October 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to

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have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and as Staudenheim, his physician, advised him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's* home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn

*Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

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in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterwards in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without

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success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

* * *

The first performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801[?]), sung by Mrs. Milder-Hauptmann, Siboni, and Weinmüller; this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed December 8, 1813) was again heartily applauded, and the Allegro was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this,

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as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result. If this symphony in future should be given *alone,* I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not please the audience; that Beethoven was irritated, and said: "Because it is much better" (than the Seventh).

There were in the orchestra at this concert eighteen first violins, eighteen second violins, fourteen violas, twelve violoncellos, seven double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

Beethoven described the Eighth in a letter (June 1, 1815) to Salomon, of London, as "a little symphony in F," to distinguish it from its predecessor, the Seventh, which he called "a great symphony in A, one of my best."

We know from his talk noted down that Beethoven originally planned an elaborate introduction to this symphony.

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gretto scherzando is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who, however, did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii., pp. 219–222), and he drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the



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completion of the symphony. Furthermore, Beethoven is reported as having said: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta,—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta,' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

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(Continued on page 1092)

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Martinez Sierra (known in Boston by the plays "A Romantic Young Lady," "Cradle Song," "The Kingdom of God"), was produced at the Teatro de Lara, Madrid, April 15, 1915, with the Señora Pastora Imperio assisting.* A concert version was performed at Madrid in 1916, E. Fernandez-Arbos conductor, at a concert of the Sociedad Nacional de Musica. According to G. Jean-Aubry, De Falla drew from the music certain symphonic excerpts, in which he suppressed the spoken or sung parts and enlarged the instrumentation. . . . But this did not alter the essential character of the work, which is to be found in its particular color, or the semi-Arabian style of its idioms."

*"The composer suppressed the spoken and sung parts, enlarged the orchestration, and made of it a symphonic suite, 'semi-Arabian' in style." Carl Van Vechten's "Music of Spain."

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This Suite was performed for the first time in London on November 23, 1921. Dr. Koussevitzky conducted it in Paris at his concert of May 8, 1924.

*
* *

Sierra based the libretto of De Falla's Ballet Pantomime on an Andalusian gypsy story. "Brujo" means a wizard, a male witch. Mr. Trent, in his "Manuel de Falla and Spanish Music," writes: "'L'Amour sorcier' has misled both audiences and English translators. 'Love the Wizard' gives an entirely wrong impression; 'Wedded by Witchcraft,' proposed as an alternative, is a description, more or less, of what happens; and even that would be better as 'Wedded in Spite of Witchcraft.'"

There was a small orchestra when the work was first produced. As finally revised, the score calls for piccolo, two flutes, oboe, two clarinets, bassoon, two horns, two trumpets, kettledrums, bells (A, D, C), piano, and strings. A mezzo-soprano sings "behind"; but in concerts the voice is replaced by a horn, or in one place an English horn.

When Mr. Arbos conducted this work in St. Louis, the Programme Book, edited by Harry R. Burke, contained this synopsis of the story published as a preface to the piano score:

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"Carmelo, a handsome youth, enamoured and gallant, makes love to her. Candelas, not unwilling to be won, almost unconsciously returns his love; but the obsession of her past weighs against her present inclination. When Carmelo approaches her and endeavors to make her share his passion, the Spectre returns and terrifies Candelas, whom he separates from her lover. They cannot exchange the kiss of perfect love.



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"Carmelo persuades Lucia, a young and enchantingly pretty Gypsy girl, the friend of Candelas, to simulate acceptance of the Spectre's addresses. Lucia, out of love for Candelas and from feminine curiosity agrees. The idea of a flirtation with a ghost seems to her attractive and novel. And then the dead man was so mirthful in life. Lucia takes up the sentinel's post. Carmelo returns

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to make love to Candelas, and the Spectre intervenes . . . but he finds the charming little Gypsy, and neither can or will resist the temptation, not being experienced in withstanding the allurements of a pretty face. He makes love to Lucia, coaxing and imploring her, and the coquettish young Gypsy almost brings him to despair. In the meantime Carmelo succeeds in convincing Candelas of his love, and life triumphs over death and the past. The lovers at last exchange the kiss that defeats the evil influence of the Spectre, who perishes, definitely conquered by love."

ENTR'ACTE

"WHY SHOULDN'T THEY?"

By R. W. S. Mendl

(From *The Chesterian*)

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spirit of compromise, and therefore some English writers on music, either instinctively or from what seems a mistaken sense of duty, are inclined to frown on anything which in their view savors of excess—particularly if it be excess of emotion.

We have heard a good deal of the "extravagance" of Berlioz from those who conveniently ignore the numerous instances of exquisite delicacy and serenity to be found in his work. But in the finale of the *Symphonie Fantastique* he is portraying a wild, grim, supernatural scene in which the spirit of the artist's lady love, in a weird and horrible form, appears and dances at the Witches' Sabbath. The music is magnificently vivid and descriptive—a kind of hell on earth. We might as well object to Dante for his lurid descriptions of the tortures of the Infernal regions, or Shakespeare for putting those terrible curses into the mouth of King Lear. When a composer is writing music for an *Orgy of Brigands,* as in the Finale of *Harold in Italy,* or depicting a man being swept off to the Abyss, as in *La Damnation de Faust,* why, the more he "lets himself go" the better, and it would be hard to imagine anything more convincing than Berlioz' treatment of these stirring events.

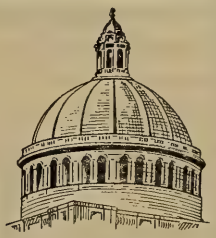
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Tchaikovsky is another victim of this attitude of misguided disdain. We are told that he wears his heart on his sleeve; that he indulges in extremes either of woe or of ecstatic rapture. Why shouldn't he? It was part of his Slavonic temperament to pour forth his emotions unashamedly. In the process, he showed himself to be the greatest writer of complete melodies since Schubert, though, incidentally, this gift is combined with a mastery of symphonic construction and of orchestration which few can rival. The Fifth and Sixth Symphonies are two of the most human documents in the world of music, and, whatever the superior-minded critics may say about them, they invariably "bring down the house." (No one present is likely to forget the scene of enthusiasm which greeted the superb performance of the Fifth Symphony at the B. B. C. London Music Festival, and which I am sure Koussevitzky and the orchestra would not wish to claim as having been intended entirely for them.) Those critics who decry Tchaikovsky today in no way represent the enlightened opinion of the majority of music lovers.

There was a time when the love-music of *Tristan and Isolde* was resented, as being voluptuous, but there is frequently a good deal of confusion of thought in the use of that adjective. In any case, Wagner was not attempting to convey the immature emotions of adolescence, and it would scarcely have been appropriate if he had given us a musical equivalent of "in the spring a young man's fancy lightly turns to thoughts of love." He was seeking to portray the

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ardent passion of two hot-blooded human beings who were so wrapt in one another, body and soul, that their mutual love was all-in-all to them—and magnificently he achieved his purpose.

There is indeed something very strange in this idea of objecting to music for being entirely appropriate to its subject. Parts of Stravinsky's *Sacre du Printemps* are certainly wild and primitive—crude, if you like to call them so; but they are thoroughly in keeping with the orgiastic ritual which they are intended to portray. The battle in *Ein Heldenleben* remains a fierce onslaught on our senses even to this day—more than thirty years since it was written. That is surely a tribute to Strauss' powers of description, not a fair cause for complaint. The only justifiable criticism in these cases would be that the squibs are damp and somehow fail to go off—but I submit that on the contrary they are still full of fire.

The same curious, muddle-headed, attitude underlies the objections made to the Finale of Beethoven's Ninth Symphony. We are told that it is "wild," "boisterous," even "vulgar!" Let us ask ourselves for a moment what the composer's aim was. He was seeking to express Joy, in the fullest meaning of the term, and a sense of

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universal brotherhood. There can be no doubt that he succeeded triumphantly in achieving that object. If we read Schiller's words, the way in which Beethoven transmuted them into music and transcended them by the power of his greater genius, is clearly revealed.

One of the critics somewhat contemptuously described the art of Delius as "music for lotus-eaters." The phrase is hopelessly inadequate as an account of many aspects of this composer's genius, which is far more many-sided than the writer in question seems to have realized. But even if it were true of certain works of his, I suggest that there is room for the musical expression of moods of reverie and the idyllic contemplation of nature. Just that kind of thing had not been done before, and perhaps even the taste of a little "lotus" would do no harm in this hectic twentieth century of ours and might be beneficial to our trusty critic!

It is essentially the same spirit which prompted a newspaper attack on Sir Henry Wood's performance of *Israel in Egypt* at a B. B. C. concert a few years ago, on the ground that at his hands the choruses did not possess "Handelian dignity." Now, no one could be more gloriously dignified than Handel, when the occasion demanded it. But in *Israel*, as elsewhere, he was concerned much more with being dramatic and vivid. He was not voicing his own religious

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feelings, but—like a true musical dramatist—the real spirit of the early books of the Old Testament, to an extent which, except for Mendelssohn's *Elijah,* has had no counterpart in music until the production of Walton's oratorio *Belshazzar's Feast.* The God portrayed in Handel's work was a warlike Deity who rejoiced in the destruction of the enemies of His chosen people, and "dignity" was not quite what was wanted for setting such words as "He hath triumphed gloriously" or "The horse and his rider hath He thrown into the sea," any more than for depicting hailstones, frogs, and other plagues which the composer embodies so marvellously in his score. Some of Sir Henry's *tempi* seemed too fast, but the essential character of Handel's music was fully brought out by his highly vitalized interpretation, even though—I might almost say, just because—it was not "dignified."

When, therefore, composers give full vent to their imagination in such ways as I have mentioned, the true criticism, I suggest, is not to find fault on the ground that they have not acted differently and in a way which would have laid flattering unction to some narrow-minded critic's sense of decency, but to judge the music according to the measure of success with which it achieves the composer's object.



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PARALLELS IN MUSIC AND LITERATURE

By André Maurois

(*The Chesterian*—September-October, 1931)

I was sixteen when I went to a concert for the first time. This might seem strange, but I lived in a provincial town and orchestras hardly ever traveled in those days. It was during a holiday in Paris that a friend took me to the Concerts Lamoureux, and I fell at once under the spell.

I remember that, among other things, the Fifth Symphony, the Pastorale, and the Overture to Tannhäuser figured on the programme. I had already determined to be a writer, and Beethoven and Wagner made me realize what a work of art should be. Themes took shape, merged with each other, struggled against each other, and then became reconciled. At times, when a single instrument rang out, everything seemed delightfully clear, in the same way that the voice of a sage or of a loved friend gives meaning to life and to the world for a fleeting moment. Then a rush of sound would drown those melodious and transient thoughts as though a great tide would break over mankind, and I strove in vain to rescue the phrases I loved. At times, I could hear one of them calling desperately, as though far away, and in an impenetrable mist, but another wave would quickly cover it. The might of such a storm was so tragic and beautiful as to overwhelm and thrill me. Finally,

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the calm; and from the rushing waters of the *Venusberg,* the Pilgrim's theme emerged once again. With Beethoven, faith reasserted itself after a turmoil of doubt, and the storm of the Pastorale led up to rural peace, even as in the masterpieces of literature, those great works, ended in forgiveness, peace and silence.

I left the concert-hall in a state of rapture. Whether my appreciation of the music was technically correct I do not know, but I do know that my first contact with it brought more to me perhaps than my acquaintance with Tolstoi, Stendhal, and Balzac. It has never ceased to cause me greater and deeper emotion, and even now I find it difficult to think of literary works otherwise than in terms of music. I have endeavored elsewhere to show that a beautiful biography is built of themes that, conceived in adolescence by a resourceful, invisible, and whimsical composer, reappear from time to time during life, to be finally united when death comes, as the themes of the *Nibelungen* are recalled in the Funeral march of "The Dusk of the Gods."

Here I should like to explain more clearly what I understand by a parallelism of music and literature.

It seems to me that the main object of any art (and I follow here in the doctrines of my teacher, Alain) is to bring a human and intelligible order into the chaos of reality. That is why rhythm—the recurrence, at given intervals, of images or beats—plays such an important part in the fine arts. A steady rhythm calms the mind,

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just as a rhythmic caress puts a child to sleep or soothes pain. The complex symmetry of the arabesque, visual rhythm, eases sadness and anxiety, as does the monotonous wail of the Arab in the mosque.

The opposition of two great themes in a symphony, their fading away, their reappearance, their final blending, offer the listener an understandable conflict comparable to the scene in *Madame Bovary* when the passionate love-making of Rudolph alternates with the inane speeches of the rustic deputation, or again to the sway of the two great themes of *Eugénie Grandet:* love and money. The dwarfish moujik who, throughout *Anna Karenina,* is connected with the idea of the train, and who reappears just before Anna's death, is a musical theme, analogous to the little phrase of Vinteuil in the work of Marcel Proust or to the maddened monsters whose stampede crashes three times through the Andante of the Symphony in C minor.

Yet, though the object of all the arts, and particularly of music, is the creation of an intelligible universe, the world created must never be obvious in its simplicity. When the universe to which the artist has given life is too stiff and unyielding, too intellectual, it cannot take the place of reality in the mind of the reader, the hearer, or the spectator. The framework, a thin structure of timber and wire—shows through, as in dogmatic literature and academic music.

In a great poem, there is madness as well as rhythm. We must be able to foresee the sequence of a work of art, and yet it must have

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the element of surprise; our expectation must be at once frustrated and satiated, the solution brought by the artist to the conflict of the themes must be unexpected, yet logical—logical, above all, in its irrelevancy. A chaos dominated by a thought: of such is made a great symphony or a great novel. Therefore it is well that, in both, the turmoil of sounds or words should appear, at times, to overpower its own creator, and the lull that must follow will derive a greater beauty from it.

Thence, I believe, comes the craving of our intellectual, rhythm-wise epoch for more inaccessible harmonies, more hidden compositions. To such a need, a Marcel Proust in the realm of literature, or a Stravinsky in that of music, minister with marvelous and unerring skill.

PASSACAGLIA AND FUGUE IN C MINOR . . JOHANN SEBASTIAN BACH
(Transcribed for Orchestra by OTTORINO RESPIGHI)*

(Bach, born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750. Respighi, born at Bologna on July 9, 1879; now living at Rome)

Bach composed this passacaglia originally for a two-manual clavicembalo with pedals. He wrote the version for organ probably during the latter part of his sojourn at Weimar. This period extended from 1708 to 1717. Respighi's transcription was made in

*Previously performed at these concerts October 7, 1932.

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1930, at the request of Toscanini. The first performances anywhere were by the Philharmonic Symphony Orchestra at New York, on April 16–17, 1930. Respighi did not attempt to imitate organ effects. He calls the transcription an "interpretazione orchestrale." He employs these instruments: three flutes, piccolo, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, bass tuba, kettledrums, organ pedal, and strings.

Bach took the first half of his theme from a *Trio en passacaille* by André Raison (about 1650–1720), organist of St. Étienne du Mont, Paris, in the time of Louis XIV. A passacaglia* (or passecaille) was originally a Spanish or Italian dance in triple time. A short bass theme of two, four, or eight measures was constantly repeated. In music it is a piece built on a recurring theme. Bach's theme of eight measures is given out by the pedals alone. Respighi gives it forte to string basses, organ pedal, two trombones, bass tuba, three bassoons, and double-bassoon. The twenty variations are scored with Respighi's accustomed skill.

In the first half-hundred measures of the fugue only strings, wood, and horn are employed. The last entrance of the chief subject is given to the four trumpets in unison. Then the full orchestra

*According to Ménage's Dictionary, the word "passacaglia" is a Spanish term which came into France after operas were introduced there. It means *passe-rue*, a street song.

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is engaged (*fff*). The fugue is a double one, in which one of its subjects is the first half of his passacaglia theme. The other is a new figure in eighth notes.

*
* *

The passacaglia form closely resembles that of the chaconne; but in the passacaglia the theme is for the bass alone, while in the chaconne it reappears in the upper and inner voices. Bach, however, does not confine his subject to the bass.

Other orchestral transcriptions of Bach's passacaglia are by Heinrich Esser (1818–1872); Leopold Stokowski, for the Philadelphia Orchestra; Frederick Stock, for the Chicago Symphony Orchestra (January 3, 1930).

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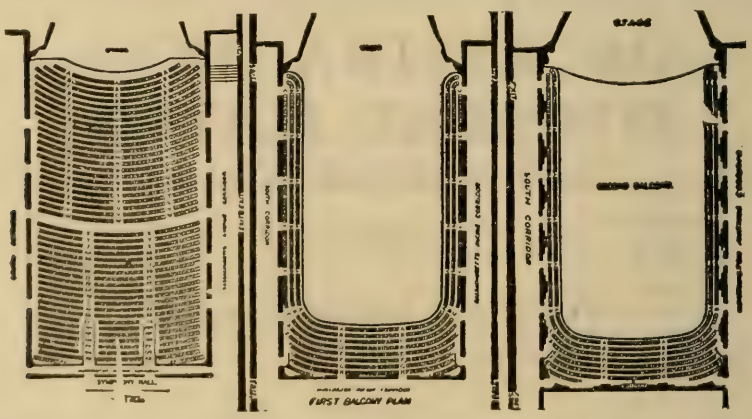
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TCHAIKOVSKY FESTIVAL PROGRAMME

Symphony No. 1 in G minor, Op. 13 ("Winter Dreams")

I. "Winter Journey Dreams": Allegro tranquillo.
II. "Foggy Landscape": Adagio cantabile, ma non tanto.
III. Scherzo: Allegro scherzando giocoso.
IV. Finale: Andante lugubre; allegro maestoso; allegro vivo.

(First performances at these concerts)

Symphony No. 5, in E minor, Op. 64

I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale (Andante maestoso): Allegro vivace.

There will be an intermission between the symphonies

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The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

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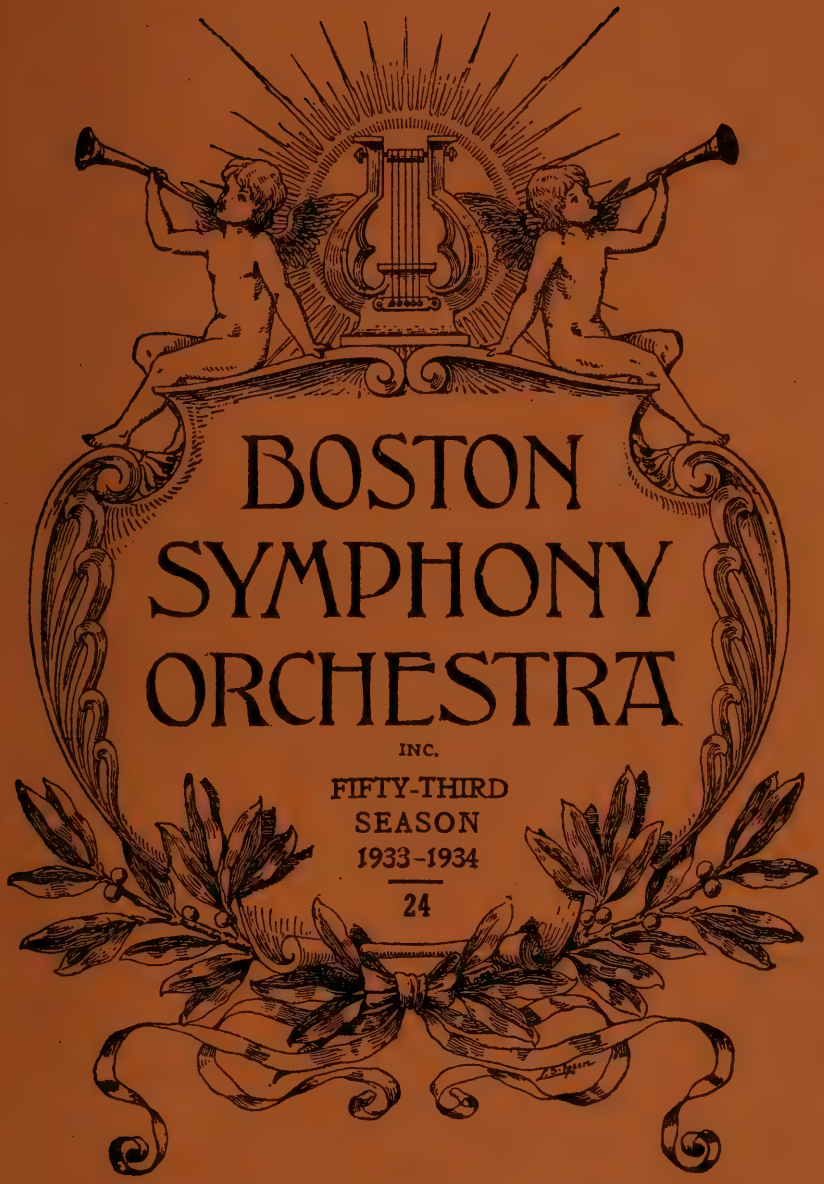
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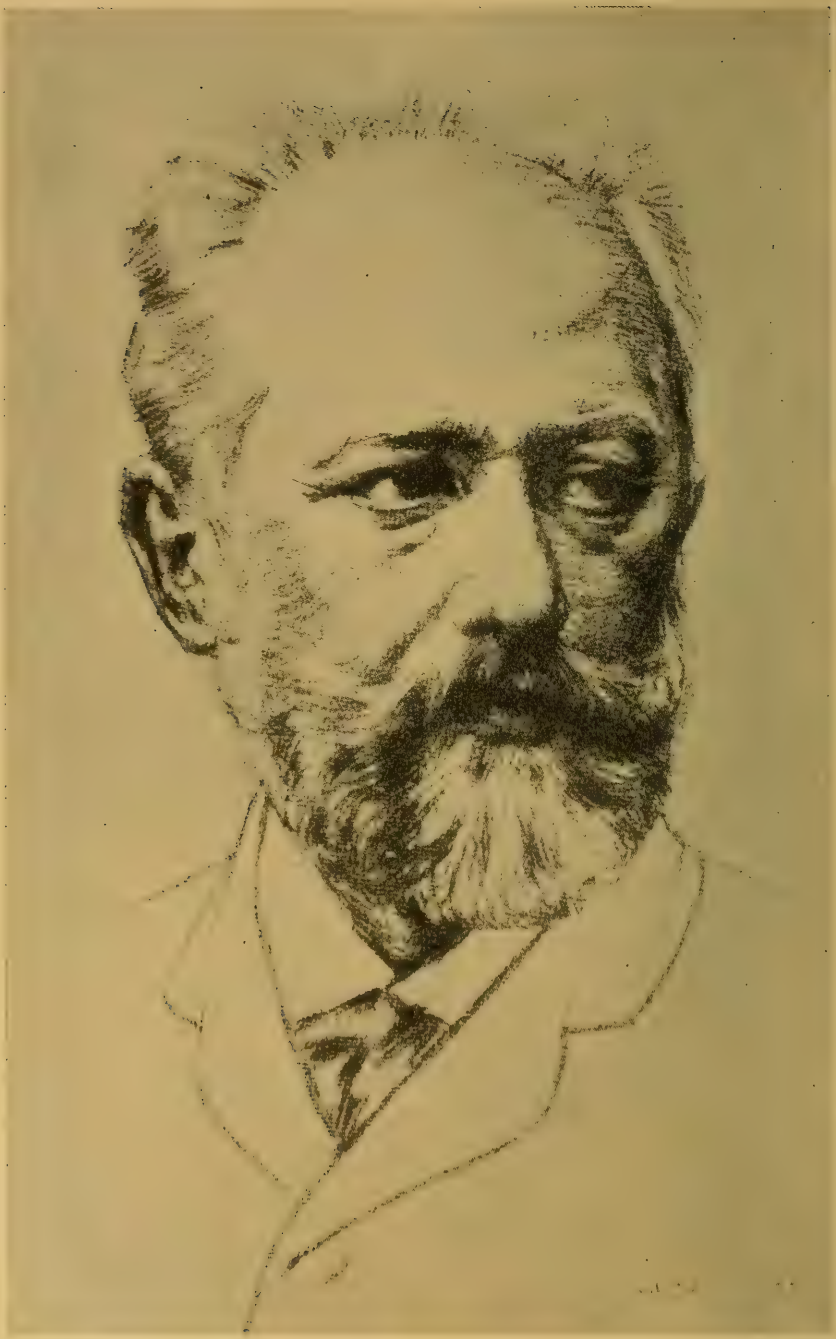
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PETER ILITCH TCHAIKOVSKY

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PROGRAMME

WEDNESDAY EVENING, APRIL 25, at 8.15

Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23

I. Allegro non troppo e molto maestoso. Allegro con spirito.
II. Andantino semplice. Allegro. Vivace assai.
III. Allegro con fuoco.

Symphony No. 6 in B minor, "Pathétique," Op. 74

I. Adagio. Allegro non troppo.
II. Allegro con grazio.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

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There will be an intermission after the concerto

A statement from the Trustees will be found on page 1141

(For announcement of symphony concerts for next season, see page 1169)

PROGRAMME

THURSDAY AFTERNOON, APRIL 26, at 2.30

Quartet in D major, No. 1, Op. 11

I. Moderato e simplice
II. Andante cantabile
III. Scherzo (Allegro non tanto e con fuoco)—Trio
IV. Finale (allegro giusto)

Burgin String Quartet

(Richard Burgin, Robert Gundersen, Jean Lefranc, Jean Bedetti)

Songs with Pianoforte

If I Only Knew, If I Could Foresee
At the Ball
Only You
Lisochek } Children's Songs
Lullaby }
The Terrible Moment
(Violoncello Obligato, Jean Bedetti)
The Word

Maria Kurenko, Soprano
Benjamin King, Accompanist

Trio for Violin, Violoncello, and Pianoforte, Op. 50

I. Pezzo elegiaco
II. Tema con variazioni; Finale
I. Andante con moto
II. Piu mosso
III. Allegro moderato
IV. L'istesso tempo
V. L'istesso tempo
VI. Tempo di valse
VII. Allegro moderato
VIII. Andante flebile ma non tanto
IX. Tempo di mazurka
X. Moderato
Finale (Allegro risoluto e con fuoco) e coda (Andante con moto)

(Richard Burgin, Jean Bedetti, Jesús María Sanromá)

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(For announcement of symphony concerts for next season, see page 1169)

PROGRAMME

FRIDAY AFTERNOON, APRIL 27, at 2.30 o'clock

SATURDAY EVENING, APRIL 28, at 8.15 o'clock

Symphony No. 1 in G minor, Op. 13 ("Winter Dreams")

I. "Winter Journey Dreams": Allegro tranquillo.
II. "Dark Country, Hazy Country": Adagio cantabile, ma non tanto.
III. Scherzo: Allegro scherzando giocoso.
IV. Finale: Andante lugubre; allegro maestoso; allegro vivo.

(First performances at these concerts)

Symphony No. 5, in E minor, Op. 64

I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale (Andante maestoso): Allegro vivace.

There will be an intermission between the symphonies

A statement from the Trustees will be found on page 1141

(For announcement of symphony concerts for next season, see page 1169)

PETER ILITCH TCHAIKOVSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Changing musical fashions have brought upon the head of Tchaikovsky a good deal of condescension from musicians with other points of view. But there is also always to be reckoned with the world that listens. And this world insists upon its Tchaikovsky with a steadfastness that is eloquent.

After the Russian composer had made a fairly sudden and complete conquest with the impact of his brass and the affecting flood of his melody, there came the reaction. Tchaikovsky had overstepped, it was said, and time was finding him out. There was music produced in Russia more continent and more colorful. There were new wonders in the West—music of prismatic deftness, of a more becoming reticence. These fresh marvels made the music of some of Tchaikovsky's contemporaries sound a little faded and a little ridiculous; his own music they did not eclipse, but rather deflected the interest in certain quarters.

It was always possible, too, to find frailties in Tchaikovsky's methods—to accuse him of having sedulously studied popular applause, of having committed himself to the mixed metal of the *morceau de salon,* of having lent an acquisitive ear to Italian opera, or other doubtful material, and, what was considered even more unpardonable by the Russian purists, of having twisted Russian tunes to his symphonic purposes. Yet these compromises and borrowings were melted in his crucible to the casting of a music of individuality, genius—call it what you will—which has always stood quite apart, unchallenged by imitation, unsuperseded, remaining somehow vividly alive as the years roll by.

There have been those who have reproached Tchaikovsky for "wearing his heart upon his sleeve." But, as R. W. S. Mendl remarked in a recently quoted article, "Why shouldn't he?" It is true that fish easily caught are less prized, that fine restraint, veiled allusion, austere grandeur, still depths—all have their place in the general scheme. So also, it is here submitted, has the quality of a direct, sensuous address to the ear, of delight in intense melody, and engaging sonority.

Time may prove, if it has not already proved, that Tchaikovsky's abundant melodic genius is his first claim to immortality. Perhaps there is something in the make-up of the spontaneous melodist that requires in the man a childlike simplicity, an openly affectionate nature, a direct desire to please all about him, which is translated into tones. Tchaikovsky, as his letters show, had these traits no less than Mozart or Schubert. It is not without significance that he loved Mozart far above every other composer. "To me," he wrote in his diary, "Mozart is the culminating point of all beauty in the sphere of music. He alone can make me weep and tremble with delight at the consciousness of the approach of that which we call the ideal." Brahms was repellent to his artist's nature; the Wagner colossus, which was then the musical event of the day, he gave grudging praise—he must secretly have dreaded this im-

perious force in music. But in two new French scores—Bizet's "Carmen" and Delibes' "Sylvia"—he repeatedly expressed his delight.

There are those who protest that he fills his music with his personal troubles. But rasped nerves, blank, deadening depression, neurotic fears—these painful feelings are not in the province of music, nor are they found there. They probably in some indirect way colored his inclinations towards a Byronic melancholy, highly fashionable at the time. But the pathological and the musical Tchaikovsky were two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. Tchaikovsky's musical melancholy is not painful to the ear, but luscious—even exuberant. He simply revels in the mood which somehow peculiarly belongs to him. It is worth noting that during the nervous collapse of 1877, in the midst of his disastrous marriage of a few weeks, he was busily at work upon his Fourth Symphony—music far surpassing anything he had done in brilliance and exultant strength.* One is almost forced to

*Tchaikovsky's letter to Mme. von Meck of March 1, 1878, the long and interesting letter in which he plays with the idea of a "programme" for this symphony, on the whole confirms this impression. He there defines his act of composition as "a purely lyrical process; a kind of musical shriving of the soul, in which there is an encrustation of material which flows forth again in notes just as the lyrical poet pours himself out in verse. . . . It would be vain to try to put into words that immeasurable sense of bliss which comes over me directly a new idea awakens in me and begins to assume a definite form. I forget everything and behave like one possessed. Everything within me starts pulsing and quivering; hardly have I begun the sketch ere one thought follows another."

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RALPH COX, To a Hill-top
sung by Esther Carter

FRANCIS HOPKINSON, My days have been so wondrous free
sung by Marjorie Warren Leadbetter

Piano

MRS. H. H. A. BEACH, Ballade in D-flat, played by Myrtle Jordan

MRS. H. H. A. BEACH
La Fee de la Fontaine
Le Prince Gracieux
Out of the Depths
A Hermit Thrush at Morn
The Fair Hills of Eiré, O!
From Blackbird Hills
played by the composer

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played by Maier and Pattison

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Dr. Carl McKinley, Conductor

MABEL DANIELS, Exultate Deo (Mixed Voices)
Albion Metcalf, Conductor

MABEL DANIELS, Through the Dark the Dreamers Came (Mixed Voices)
Thompson Stone, Conductor

ARTHUR FOOTE, Recessional (Mixed Voices), Stephen Townsend, Conductor

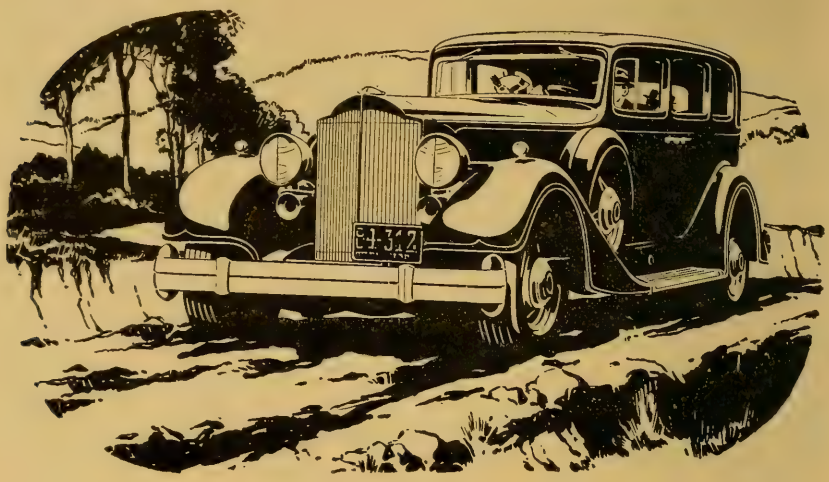
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the conclusion that the symphony was his refuge, his healing resource when life had become unbearable. The tragic Sixth Symphony, on the other hand, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers.

THE SYMPHONIES

The six symphonies of Tchaikovsky make, chronologically speaking, a complete span of his musical life. The first of them, belonging to his twenty-sixth year, was his first ambitious orchestral effort. The last he completed less than three months before his death. The First Symphony, written in 1866, is considered to have an unmistakable flavor of Russian folk-song. The Second (1872) Kashkin named the "Little Russian Symphony," identifying its chief themes as Ukrainian folk songs. The Third, written in 1875, has also a thematic Russian coloring. It is in five movements, the introduction suggesting a funeral march, the last, a polonaise. The Fourth Symphony he wrote in 1877, the fifth in 1888, the Sixth in 1893.



Symphony No. 1 in G minor ("Winter Dreams"), Op. 13*

Even in his first symphony, Tchaikovsky was wary of giving more than the barest hint of a programme. Further than the title, *"Reverie d'hiver,"* and the titles of the first two movements, neither Peter, nor his brother Modeste had anything to say.

Writing it in the spring and summer of 1866, Tchaikovsky achieved his first score of more than anecdotal significance. Indeed, it was only three years before that he relinquished his clerical work to devote himself entirely to music. This, and the "Festival Overture upon the Danish National Hymn," composed simultaneously, were his first published works. "Romeo and Juliet," the earliest orchestral work which still has an active repertorial life, was composed three years later.

The young man of twenty-six had in the past winter left the Conservatory at Leningrad and the supervision of Anton Rubinstein to become professor of harmony at the Moscow Conservatory newly founded by Anton's brother, Nicholas. For the summer he had planned a vacation at Kamenka, but expenses forbade, and he had to be content with a visit to the family of his married sister, Alexandra Davidoff at Miatlev, near Leningrad. He had the pleasure of loved ones about him, and a beautiful countryside. But he was not wholly happy. His first symphony was giving him a great deal of trouble.

"He had begun this work in Moscow during the spring," according

*A performance of this symphony by the Macdowell Club, Arthur Fiedler, conductor, on April 13, 1932, was then announced as the first in Boston.

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to Modeste's account, "and it was the cause of his nervous disorders and numerous sleepless nights. These difficulties were caused partly by his want of experience in composition, and partly by his habit of working by night as well as by day. At the end of June, he had a terrible nervous breakdown, and the doctor who was called in to see him declared he had narrowly escaped madness, and that his condition was very serious. The most alarming symptoms of the illness were his hallucinations, and a constant feeling of dread. That he suffered intensely is evident from the fact that he never again attempted to work through the night."

Nevertheless, he was able to complete the symphony by November, before his return to Moscow. He sent the manuscript to Anton Rubinstein and Zaremba at Leningrad, hoping that they might accept it for performance. His former masters returned his first born symphony with a specimen of the candid criticism with which they were always ready. It was "unworthy of performance." These friendly rebuffs caused the sensitive Tchaikovsky to take up with increasing affection his new ties at Moscow—he found Nicholas Rubinstein, Albrecht, and Kashkin more receptive to his creative efforts.

At the same time, he respected the opinion of his older colleagues. He considered Anton far superior to Nicholas as a musician. On advice from Leningrad, beside which Moscow was but a musical province, he made certain revisions in the symphony. He permitted one movement—the scherzo, to be performed in Moscow in December.

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It had but small success. In Leningrad, after a second refusal, the adagio and scherzo were performed in February, 1867. Again, he received no encouragement, save from one anonymous critic, who "praised it warmly." A year later (February 15, 1868), the entire work was performed by the Moscow Musical Society, and this time its success surpassed all expectations. "The adagio pleased best," Tchaikovsky wrote to his twin brothers. The composer was loudly applauded, and, according to Countess Kapnist, "appeared upon the platform in rather untidy clothes, hat in hand, and bowed awkwardly."

We are fortunate in having a description of the Tchaikovsky of 1866 at work upon his symphony, as recorded by his friend Kashkin:

> "Tchaikovsky has not infrequently been accused of excessive haste and negligence in his work. On what ground such an accusation is founded I do not know; for, from the beginning to the end of his career, he finished his compositions with great care, and absolutely without haste. If his works were written in an unbroken series, this can be explained simply by his industry. Every day he spent some hours at composing, and the disinclination for work was unknown to him, at least in the morning. Unknown to him, too, was the usual Russian 'some day or other' which has stolen time from so many of us. Tchaikovsky had the immense advantage of superior discipline in his work. Perhaps he owed this to his first governess, a French lady, whose name I forget. She lived until recently in some little town in the south of France, and cherished the memory of her pupil. If I am not mistaken, he

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visited her a year, or less, before his death. When he told me of this visit he was evidently much touched. With all the vehemence and impressibility of his nature Tchaikovsky was the personification of order and accuracy, especially in his work; and he always appreciated the value of time. When first he came to live in Moscow, although he was then six-and-twenty, he was still inexperienced and young in many things, especially in the material questions of life; but in all that concerned his work he was already mature, with a particularly elaborate method of work, in which all was foreseen with admirable judgment, and manipulated with the exactitude of the surgeon in operating. This knowledge saved him much time, and permitted him to work with what seemed to others an inconceivable rapidity."

Fifth Symphony in E minor, Op. 64

Tchaikovsky's slight opinion of his Fifth Symphony, as compared to his ardent belief in his Fourth and Sixth, is a curious fact, coming as it did from an incorrigible self analyst, who was always ready to rehearse in his letters to his friends his doubts and beliefs as to the progress of his music. He was much more close mouthed about his new scores at this time (1888) of self confidence and established fame than he was in 1877, the year of the Fourth Symphony, when he would confide each step to Mme. von Meck, or earlier, when he would submit each new manuscript to his colleagues, hanging on





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their approval, when he would study audiences and newspaper reviews. There were musical confidences in the letters of the later years. But they were more laconic, had less of the questioning note. The artist, surer of his powers, was no less analytic, no less honest about them. He never hesitated to tell, for example, when he was composing from the urge to compose, and when he was forcing himself to it; when he was writing "to order," when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The "Manfred" Symphony he "hated," and considered destroying all but the opening movement. The two of his operas which he always defended have proved to be the principal survivors—*Eugene Oniegen* and *Pique Dame.* The former he staunchly believed in, despite its early failures. He had inordinate ambitions for an earlier love—*Cherevichek,* but even after he rewrote it as *Les Caprices d'Oxane,* the world never came around to his view. The world also made a conspicuous reversal in regard to his lighter music. About the ballet, *The Sleeping Beauty* he was enraptured from the start—thoroughly in the vein, and in love with his subject. The Ballet *Casse Noisette,* on the other hand, he regarded as an uncongenial subject, an annoying commission.

* * *

The gist of Tchaikovsky's written remarks about the Fifth Symphony is soon told. "To speak frankly," he wrote to Modeste in May,

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The first performances, which he conducted at Leningrad on November 17 and 24, despite a considerable popular success, hardly raised his opinion of his new symphony, for he wrote to Mme. von Meck in December—"After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes.

*Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form, which had had more than a *success d'estime*. The operas "Mazeppa" and "The Enchantress" had fallen far short of his expectations. In the programme symphony, "Manfred," he had never fully believed. Of the Orchestral suites, only the third had had a pronounced success.

†Tchaikovsky had in that spring comfortably established himself in his country house at Frolovskoe near Moscow, where he could enjoy his solitary morning walks, and his flower garden, with its "charming pool and tiny islet, fringed by forest."



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It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings to me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night, I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!"

The success of the symphony when he conducted it at Prague on December 22, and when it was produced at Moscow a few weeks later does not seem to have altered his opinion. Only after another pronounced success at Hamburg, where he conducted the work on March 15, did he alter his opinion. The musicians at the rehearsals had a high opinion of it, a circumstance which always carried much weight with Tchaikovsky. This concert brought from him his best word for the symphony. He wrote to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time."

Symphony No. 6 in B minor, "Pathétique," Op. 74

It is usually interesting to read of the indifferent initial reception, in many cases, of the now acknowledged orchestral masterpieces—to speculate whether the tardy general acceptance of new ideas was mostly to blame, or whether perhaps the first audience was

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beclouded by a groping or indifferent performance, a non-comprehending conductor. It would surely seem that the direct emotional message of the "Pathetic" Symphony should have been readily apprehended by its first audience, even though the performance may have been reasonably straightforward and no more. The fact remains that at the concert (it was in Leningrad, October 28, 1893, the composer conducting), the work, so reports the scrupulous Modeste, "fell rather flat." It was applauded, and the composer was recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching to that powerful and thrilling impression it made shortly afterwards (November 18) under Napravnik, just after Tchaikovsky's death. Apparently the symphony failed completely to arouse the critics at the first performance.*

As to the reason for this partial failure, we may take our choice between the entirely opposite opinions of two men of careful judgment, each of whom spoke from first hand experience: Modeste Tchaikovsky and Rimsky-Korsakov. The two accounts are worth comparing.

"One thing oppressed him," wrote Modeste of his brother. "At the rehearsals the Sixth Symphony made no impression upon the

*The *Viedemosti* found "the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this astonishing conclusion: "As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

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orchestra. He always set store by the opinion of the musicians. Moreover, he feared lest the interpretation of the Symphony might suffer from their coldness. Tchaikovsky only conducted his works well when he knew they appealed to the players. To obtain delicate nuances and a good balance of tone he needed his surroundings to be sympathetic and appreciative. A look of indifference, a coolness on the part of any of the band, seemed to paralyze him; he lost his head, went through the work perfunctorily, and cut the rehearsal as short as possible, so as to release the musicians from a wearisome task. Whenever he conducted a work of his own for the first time, a kind of uncertainty—almost carelessness—in the execution of details was apparent, and the whole interpretation lacked force and definite expression. The Fifth Symphony and "Hamlet" were so long making their way merely because the composer had failed to make them effective."

Here are Rimsky-Korsakov's impressions of the event and his conclusions, chronicled in his autobiography:

"During this autumn Tchaikovsky died, after having conducted his own Sixth Symphony only a few days before his death. I recall having asked him, during the intermission, after the performance of the Symphony,—whether he had a program for this composition. He replied that there was one, of course, but that he did not wish to announce it. During that last visit of his to St. Petersburg I saw him only at the concert. A few days later the news of his grave illness was in everybody's mouth. The whole world filed to his apartment several times a day to inquire about his health. His sudden taking off was a blow to one and all. Soon after the funeral, the Sixth Symphony was repeated at a concert with Napravnik as conductor. This time the public greeted it rapturously, and since that moment the fame of the Symphony kept growing and growing, spreading gradually over Russia and Europe. It was said that the

(Continued on page 1147)

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The loyalty and enthusiasm of all the audiences, without which there could be no concerts, have been unusual. Attendance has also been encouraging,—three of the Orchestra's eleven series showing an actual increase over last year. For the four Boston series alone, more than 1,200 new subscribers were found to take up places, reluctantly and in many cases temporarily released by subscribers last spring.

Through the foresight and generosity of many friends, the Orchestra is now fortunate in owning its own home. The acquisition of Symphony Hall has not increased the Orchestra's financial responsibilities. On the other hand, it will result in certain economies.

The Trustees take especial pleasure in announcing an unprecedented subscription of $102,741.07 to this year's deficit. There still remains, however, an estimated deficit of approximately $18,000, which includes about $11,000 carried over from the year 1933 and about $7,000 for the current season. It would give the Trustees great satisfaction if this remaining deficit were cleared before the close of the fiscal year on July 31st and they will welcome any contributions for this purpose from subscribers and patrons who feel generously disposed toward the Orchestra.

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Symphony had been made understandable to the public of St. Petersburg by Napravnik's interpretation, something that Tchaikovsky, who was not a gifted conductor, had been unable to accomplish. Hence, they said, at the first performance under its author's direction the public had greeted it with considerable restraint. I think this is not true. The Symphony was played finely by Napravnik, but it had gone very well at the author's hands, too. The public had simply not fathomed it the first time, and had not paid enough attention to it; precisely as several years earlier it had failed to give due attention to Tchaikovsky's Fifth Symphony. I imagine that the composer's sudden death (which had given rise to all sorts of rumours) as well as stories of his presentiment of approaching death (to which mankind is so prone) and, further, the propensity toward discovering a connection between the gloomy mood of the Symphony's last movement and such a presentiment,—all these now focussed the public's attention and sympathies on this work, and the splendid composition soon became famed and even modish."

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PIANOFORTE CONCERTO NO. 1 IN B-FLAT MINOR, OP. 23

In one notable respect, the first piano concerto of Tchaikovsky has had a career similar to that of the violin concerto. The composer dedicated and submitted the former to Nicholas Rubinstein, the latter to Leopold Auer. Each virtuoso dismissed the work as unplayable. Tchaikovsky, wounded, found a new artist and changed the dedication. Each piece thus enjoyed a brilliant vogue, and the original artist was compelled to retract his censure.

Having completed his piano concerto in December, 1874, Tchaikovsky brought it to Nicholas Rubinstein, and played it over in a class room of the Conservatory at Moscow. Tchaikovsky wrote the circumstances in a letter to Mme. von Meck three years later, which by its wealth of detail, indicates that the whole episode must have been retained with indelible clarity in the memory of the offended artist. After the first movement, after the second movement, the composer looked for some assuaging, some relieving word from Rubinstein, but not a word came. There was only a strained and ominous silence. At the end, again silence.

> "'Well?' I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it, anyhow?' (And then he caricatured the passage on the pianoforte.) 'And this? Is it possible?' and so on, and so on. I cannot reproduce for you the main thing, the tones in which he

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said all this. An impartial bystander would necessarily have believed that I was a stupid, ignorant, conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man."

The tirade, if not exaggerated, would seem to stretch the license of dominating and arbitrary criticism among friends which seems to have been current in the Moscow as well as the Leningrad circle. For a piece of grotesque contrast, these words should be compared to the letter of acknowledgment from Hans von Bülow, when he received from Tchaikovsky the score newly dedicated to himself. Von Bülow praised the concerto as the "fullest" work of the composer:

> "The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clearness and the unity of the work. The form is so mature, ripe, distinguished for style, for intention and labor are everywhere concealed. I should weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer as well as all those who shall take either active or passive enjoyment in the work."

Von Bülow launched the concerto on what proved to be an immediate and brilliant pageant of performances. Modeste Tchaikovsky records that "Contrary to custom, Petersburg, not Moscow, enjoyed the first hearing of Tchaikovsky's latest work." The Leningrad performance was on December 1, 1875, and the Moscow performance on December 3, Serge Taneiev taking the piano part. Modeste's sphere of scrutiny does not seem to have extended to so distant a place as Boston, Massachusetts, where von Bülow gave the first public performance at Music Hall on October 25, B. J. Lang conducting. It was performed a second time, and the composer was delighted to hear from Bülow that the Finale was encored. "Think what healthy appetites these Americans must have," he wrote to Rimsky-Korsakov. "Nothing like this happens in our country!"

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Bülow played it in New York with Leopold Damrosch, "with even more success." He then took it across Europe. London, Berlin, Weisbaden, for example, received pianist and concerto with real fervor. Outstanding performances are recorded as given by Sapellnikov, in London (Tchaikovsky conducting), by Siloti in Prague, Sauer in Dresden, Rummel in Brussels. Nicholas Rubinstein graciously admitted his mistake (having indeed no alternative), thus patched a strained friendship, and paid his tribute to Tchaikovsky's genius by giving a performance of the work at the Paris Exhibition of 1877, which momentarily eclipsed everything else. When Tchaikovsky visited New York and Baltimore in 1891, he was much impressed by the fine readings of his score by Adele Aus der Ohe.*

CHAMBER MUSIC

String Quartet No. 1 in D major, Op. 11

The first of Tchaikovsky's three completed String Quartets was one of those pieces which made its immediate way across Europe, particularly, of course, on account of the slow movement—the Andante cantabile. Touring from city to city Tchaikovsky was surprised to find that this piece had preceded him, and made his name familiar in musical circles. He wrote Mme. von Meck in 1878 of his astonishment at picking up in a music shop in Vienna the already inevitable Andante Cantabile in an arrangement for flute.

He wrote the Quartet in 1871, when he needed a new piece for a concert in Moscow which he gave under Nicholas Rubinstein's advice to increase his depleted finances. The quartet was well liked. Kashkin relates that there was a distinguished guest at the concert, the novelist Turgeniev, who was interested in the young composer. Unfortunately, Kashkin adds, "he arrived too late to hear the chief item on the programme—the Quartet in D major."

*The concerto has been played at these concerts by Mr. Lang (1855), Mme. Hopekirk (1891), Mr. Sievking (1896), Mr. Joseffy (1898), Mr. Slivinsky (1901), Mr. Randolph (1902), Mr. Bauer (1903), Mme. Samaroff (1907), Mr. Gabrilowitsch (1908), Mme. Carreño (1909), Miss Goodson (1912), Miss Deyo (1915), Mr. Borovsky (1924), Mr. Lhevinne (1926), Mr. Horowitz (1931).

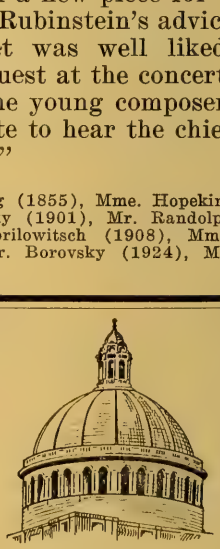
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THE FIRST CHURCH OF CHRIST, SCIENTIST IN BOSTON, MASSACHUSETTS

How the Quartet attracted another novelist, Leo Tolstoy, is a familiar story. "For a long time past," Modeste tells us, "since the first appearance of Tolstoy's works—Tchaikovsky had been one of his most ardent admirers, and this admiration had gradually become a veritable cult for the name of Tolstoy. It was characteristic of the composer that everything he cared for, but did not actually know face to face, assumed abnormal proportions in his imagination. The author of *War and Peace* seemed to him, in his own words, "not so much an ordinary mortal as a demi-god."—And lo, this Olympian being, this unfathomable man, descended from his cloud-capped heights and held out his hand to Tchaikovsky.

> "When I first met Tolstoy," Tchaikovsky wrote in his diary ten years later, "I was possessed by terror and felt uneasy in his presence. It seemed that this great searcher of human hearts must be able to read at a glance the inmost secrets of my own.* I was convinced that not the smallest evil or weakness could escape his eye; therefore it would avail nothing to show him only my best side. If he be generous (and that is a matter of course), I reflected, he will probe the diseased area as kindly and delicately as a surgeon who knows the tender spots and avoids irritating them. If he is not so compassionate, he will lay his finger on the wound without more ado. In either case the prospect alarmed me. In reality nothing of the sort took place. The great analyst of human nature proved in his intercourse with his fellow-men to be a simple, sincere, whole-hearted being, who made no display of that omniscience I so dreaded. Evidently he did not regard me as a subject for dissection, but simply wanted to chat about music, in which at that time he was greatly interested. Among other things, he seemed to enjoy depreciating Beethoven, and even directly denying his genius. This is an unworthy trait in a great man. The desire to lower a genius to the level of one's own misunderstanding of him is generally a characteristic of narrow-minded people."

Pleased at Tolstoy's amiable friendliness, Tchaikovsky arranged a musical evening at the Moscow Conservatory in honor of their visitor,

*Without prying into Tchaikovsky's "inmost secrets," one cannot help observing that they must have preyed heavily upon him at this time. His rash loveless marriage, which he deliberately sought as a solution to his anguish of mind, and which instead brought on a severe nervous crisis, occurred the following summer.

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at which the Andante from the Quartet was played. The movement was based upon a folk song which Tchaikovsky had overheard while, in the summer of 1869, he was orchestrating his *Undine* at Kamenka. A workman outside of his room had sung it. Such music, simple, direct, of the "folk," was quite in line with Tolstoy's theories about "art." As he listened, he wept without restraint. "Never in the whole course of my life," wrote Tchaikovsky in his diary, "did I feel so flattered, never so proud of my creative power, as when Leo Tolstoy, sitting by my side, listened to my Andante while the tears streamed down his face."

Tchaikovsky must have had mixed feelings during this encounter. While his artist's self esteem was tremendously gratified, he was ill at ease in Tolstoy's presence. Talking to the Russian writer he felt disillusioned and awkward. His deity had become a garrulous human being who expounded impossible opinions about Beethoven.

On returning to Yasnaya Polyana, Tolstoy wrote a cordial letter, sending him some folk songs—"In your hands they will become wonderful gems; but for God's sake, treat them in the Mozarto-Haydn style, and not according to the Beethoven-Schumann-Berlioz school, which strives only after the sensational." Tchaikovsky replied in kind, but was compelled to explain that the songs were unusable either for "systematic treatment," or to be published as a collection. They had been carelessly recorded, and accurate, faithful notation was the first requisite of folk music. Thus ended the attempts at understanding between two artists of different worlds. It may be significant that Tchaikovsky's first exchange of letters with Mme. von Meck began just at this time (December, 1876) and that the composer was at least as eager as his new friend—that they never meet. If they had, their friendship might not have been so long, or so intimate.

Trio for Piano, Violin, and Violoncello, Op. 50

By his explicit admission, Tchaikovsky had no instinctive liking for small combinations of piano and stringed instruments. Taking up with some reluctance his one effort in this field, he warmed to his work as it progressed. He welcomed it as an opportunity to express his love for Nicholas Rubinstein, who had died in March, 1881. The



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trio is dedicated "To the Memory of a Great Artist."* He further enjoyed composing in a form which he knew would please his friend Mme. von Meck—herself an amateur violinist.

In another letter (January 25, 1882), he told her:

> "The trio is finished. . . . Now I can say with some conviction that the work is not bad. But I am afraid, having written all my life for the orchestra, and only taken late in life to chamber music, I may have failed to adapt the instrumental combinations to my musical thoughts.

He wrote to his publisher Jurgenson: "The Trio is dedicated to Nicholas G. Rubinstein. It has a somewhat plaintive and funereal coloring. As it is dedicated to Rubinstein's memory it must appear in an *édition de luxe*." Jurgenson's edition, when it came out, greatly pleased him. The Trio was first performed at one of the quartet evenings of the Musical Society in Moscow, October 30, 1882. The public was enthusiastic—the critics grudging.

* * *

Tchaikovsky must have had plentiful cause to regret the loss of his friend, Nicholas Rubinstein—his main prop and refuge at the Moscow Conservatory. It was Nicholas who could lightly tease him out of his moments of depression when in the earlier days, modest means forced them to room together; who was always looking out for him in a dozen intimate ways. Tchaikovsky wrote to his twin brothers (Modeste and Anatol) how Rubinstein lent him his own dress-coat when once he found himself committed to a formal dance. "He looks after me like a nurse and insists upon doing so. Today he forced me to accept half a dozen new shirts, and tomorrow he will carry me off to his tailor to order me a frock coat." Nicholas stood by him with every consideration when he had a "nerve crisis" such as that of 1877. He performed each new score, almost before the

*It is interesting to observe that Rachmaninoff wrote his "Elegiac Trio" in memory of Tchaikovsky, in the year of the composer's death.



ink was dry. Nicholas wounded his colleague by his harsh criticism of the First Piano Concerto, but he made ample amends later.

The fondness of Tchaikovsky for his friend is thus described by Modeste:

> "In the first place he was touched to the quick by the loss of Nicholas Rubinstein. In spite of their many differences he had loved him with all his heart, and valued him as 'one of the greatest virtuosi of his day.' He had also grown to regard him as one of the chief props of his artistic life. Nicholas Rubinstein was always the first, and best, interpreter of his works for pianoforte and orchestra. Whenever Tchaikovsky wrote a symphonic work, he already heard it in imagination as it would sound in the concert-room in Moscow, and knew beforehand that under Rubinstein's direction he would experience no disappointment. The great artist had the gift of discovering in Tchaikovsky's works beauties of which the composer himself was hardly conscious. There was the sonata, for instance, which Tchaikovsky 'did not recognise' when he heard it played by N. Rubinstein. And now this sure and subtle interpreter of all his new works was gone forever."

Kashkin has written on the same subject:

> "Externally, Nicholas differed greatly from his brother Anton. Nicholas Rubinstein was short and stoutly built; fair-complexioned, with curly hair. He had a dreamy expression, a languor of speech, and an air of aristocratic weariness, which was contradicted by the indefatigable energy of his temperament. Probably this languor proceeded from the fact that he scarcely ever slept. He was Tchaikovsky's senior by five years only; but in the early days of their intercourse the difference between their ages seemed much greater. This was partly accounted for by the fact that Tchaikovsky came to Moscow in a somewhat subordinate



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position, whereas the name of Rubinstein was one of the most popular in the town; but the difference in character was also very great. Rubinstein belonged to the class of dominating and ruling personalities; his was a forceful character which impressed all who came in contact with him. Tchaikovsky, on the contrary, was yielding and submissive in matters of daily existence, although inwardly he protested against all attempts to influence and coerce him, and generally preserved his freedom of opinion, at least as regards music. This self-assertion did not, however, come naturally to him, and for that reason he loved solitude. He avoided his fellow-men, because he did not know how to hold his own among them; while at the same time he disliked submitting to the will of others, but this was not his attitude in 1866. At this time he was grateful for Nicholas Rubinstein's almost paternal care, and bowed to his decision, even in the matter of dress. Their friendly relations were sometimes strained, but never broken, although Peter Ilich was occasionally irritated by Rubinstein's masterful guidance, and was scolded in return for not being sufficiently docile."

J. N. B.

WORKS PERFORMED AT THE SYMPHONY CONCERTS DURING THE SEASON OF 1933–34

Works marked with an asterisk were performed for the first time at these concerts.
Works marked with a double asterisk were performed for the first time in Boston.
Works marked with a dagger were performed for the first time anywhere.
Artists marked with an asterisk appeared at these concerts for the first time.
Artists marked with a double asterisk appeared for the first time in Boston.
Artists marked with a dagger are members of the Boston Symphony Orchestra.

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SUMMARY

These composers were represented at these concerts for the first time: Roy Harris, Randall Thompson, Emerson Whithorne.

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Bloch	1	Piston	1
Borodin	1	Prokofieff	1
Brahms	4	Purcell	1
Debussy	3	Ravel	4
Elgar	2	Rimsky-Korsakov	3
de Falla	2	Schönberg	2
Gluck	1	Schubert	1
Handel	2	Scriabin	1
Harris	1	Sibelius	3
Haydn	1	Strauss	5
Hill	1	Stravinsky	2
Honegger	1	Tchaikovsky	4
d'Indy	1	Tcherepnin, N.	1
Lalo	1	Thompson	1
Lambert	1	Wagner	2
Loeffler	1	Whithorne	1
Lourié	1	Vaughan Williams	2
Mahler	1	Wolf	1

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BEREZOWSKY: Symphony No. 2.
HARRIS: "Symphony: 1933."
TCHEREPNIN, N.: Three Pieces for Orchestra.
WHITHORNE: "Moon Trails."

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OTHER WORKS PERFORMED IN BOSTON FOR THE FIRST TIME

HILL: Concertino.
HONEGGER: Mouvement Symphonique No. 3.
LOURIÉ: Sinfonia Dialectica.
MARKEVITCH: Introduction and Hymn.
MOZART: Violin Concerto ("Adelaide").
PIERNÉ: Divertissements on a Pastoral Theme.
PISTON: Concerto for Orchestra.
PURCELL-WOOD: Suite.
SCHÖNBERG: "Pelleas und Melisande."
THOMPSON: Symphony No. 2.

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BEETHOVEN: Rondino (For eight wind instruments).
MOZART: Andante from "Cassation No. 1 for Strings."
TCHAIKOVSKY: Symphony No. 1.
WAGNER: "Die Walküre," Act I.

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THE FOLLOWING ARTISTS HAVE APPEARED AS SOLOISTS THIS SEASON

ALSEN,* ELSA, soprano (Wagner's "Die Walküre," Act I) December 29, 1933

ALTHOUSE, PAUL, tenor (Wagner's "Die Walküre," Act I) December 29, 1933

AVERINO, OLGA, soprano (Ravel's "Shéhérazade," Three Poems for Voice and Orchestra), December 8, 1933; (Beethoven's Incidental Music to "Egmont") April 13, 1934. Sketch 366

BEDETTI,† JEAN, violoncellist (Bloch's "Schelomo," Hebrew Rhapsody for Violoncello and Orchestra), December 15, 1933

BURGIN,† RICHARD, violin (Sibelius, Concerto for Violin, Op. 47) February 16, 1934. Sketch 750

MCCLOSKY, DAVID BLAIR, baritone (Hugo Wolf's "Prometheus" for Baritone and Orchestra) February 23, 1934

MENUHIN,* YEHUDI, violin (Mozart's "Adelaide" Concerto for Violin; Beethoven's Concerto for Violin, Op. 61), March 23, 1934. Sketch 929

PATTON, FRED, bass (Wagner's "Die Walküre," Act I) December 29, 1933

PETRI,* EGON, pianist (Mozart's Concerto for Pianoforte in E-flat major, K. 482), November 3, 1933. Sketch 162

SANROMÁ,† JESÚS MARÍA, pianist (Hill's Concertino for Piano and Orchestra, Op. 36) March 9, 1934. Sketch 836

SCHNABEL, ARTUR, pianist (Mozart's Concerto for Pianoforte in A major (K. 488), and Beethoven's Pianoforte Concerto No. 3 in C minor), December 1, 1933. Sketch 311

SEIDEL, TOSCHA, violinist (Tchaikovsky's Concerto for Violin, Op. 35), November 24, 1933. Sketch 250

STRATTON, CHARLES, tenor (Prokofieff's "Sept, ils sont sept!" Incantation for Tenor, Chorus, and Orchestra, Op. 30) April 13, 1934

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Violinists: Richard Burgin,† Yehudi Menuhin,* Toscha Seidel	3
Violoncello: Jean Bedetti†	1
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Chorus: Cecilia Society, Arthur Fiedler, Conductor (Loeffler's "Evocation"; Prokofieff's "Sept, ils sont Sept!"; Lambert's "The Rio Grande"; Borodin's Polovetzkian Dances from "Prince Igor").

Singers: Marie Murray ("The Rio Grande").

Speaking Voice: David Blair McClosky (Loeffler's "Evocation").

Reader: Richard Hale** (Beethoven's music to "Egmont").

Piano: Jesús María Sanromá† (Lambert's "The Rio Grande").

Violins: Richard Burgin† and Julius Theodorowicz† (Handel's Concerto Grosso Op. 6 No. 5).

Violoncello: Jean Bedetti† (Handel's Concerto Grosso Op. 6 No. 5).

GUEST CONDUCTORS

Sir Henry Wood** January 19–20. Purcell-Wood, Suite**; Beethoven, Rondino (For eight wind instruments)*; Mozart, Andante from Cassation No. 1*; Elgar "Enigma" Variations.

Arnold Schönberg**, announced as guest conductor for the concerts of January 12–13, was unable to appear. In his place, Richard Burgin conducted his transcription of Bach's Prelude and Fugue in E-flat, and his "Verklärte Nacht." Dr. Koussevitzky conducted Brahms' First Symphony. Schönberg's "Pelleas und Melisande," announced for this programme, was conducted by the composer at the concerts of March 16 and 17.

Richard Burgin,† (assistant conductor), conducted the programme of November 24–25: Vaughan Williams' "A London Symphony," Tchaikovsky's Violin Concerto (Toscha Seidel, soloist), and Moussorgsky's "Une Nuit sur le Mont Chauve."

Walter Piston conducted his Concerto for Orchestra** at the concerts of March 29–30.

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PROGRAMMES OF THE MONDAY EVENING AND TUESDAY AFTERNOON SERIES BY THE BOSTON SYMPHONY ORCHESTRA, SEASON 1933–1934

Six symphony concerts were given in Symphony Hall on Monday evenings, Dr. Koussevitzky, conductor:

1933. November 6. Mozart, "Eine Kleine Nachtmusik," Serenade for String Orchestra; Tcherepnin, N., Three Pieces for Orchestra, after a Tale of Edgar Allan Poe, Op. 59; Brahms, Symphony No. 1 in C minor, Op. 68.

November 27. Handel, Concerto Grosso No. 5 in D major for String Orchestra (solo violins: R. BURGIN, J. THEODOROWICZ; violoncello: J. BEDETTI); Moussorgsky, Prelude to the Opera, "Khovanstchina"; Pierné, Divertissements on a Pastoral Theme, Op. 49; Strauss, "Ein Heldenleben," Tone Poem, Op. 40.

December 18. Beethoven, Overture to "Leonore No. 3," Op. 72; Brahms, Concerto for Pianoforte No. 1 in D minor, Op. 15 (LEONARD SHURE*); Debussy, Two Nocturnes; Ravel, "Daphnis et Chloé," Ballet: Orchestral Excerpts (Second Suite).

1934. February 19. Bach, Brandenburg Concerto No. 3 in G major, for String Orchestra; Schubert, Symphony in B minor ("Unfinished") No. 8; Strauss, Symphonia Domestica, Op. 53.

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March 19. Vaughan Williams, Fantasia on a Theme by Thomas Tallis for Double-Stringed Orchestra; Lalo, Concerto in D minor for Violoncello and Orchestra (Alfred Zighera*); Sibelius, Symphony No. 2, in D major, Op. 43.

April 23. Tchaikovsky, Serenade for Strings, Op. 48; Symphony No. 4 in F minor, Op. 36.

Six symphony concerts were given in Symphony Hall on Tuesday afternoons, Dr. Koussevitzky, conductor (Beethoven Cycle):

1933. October 31. Symphony No. 1 in C major, Op. 21; Symphony No. 3 in E-flat major, "Eroica," Op. 55.

November 21. Symphony No. 2 in D major, Op. 36; Concerto for Pianoforte, No. 5, in E-flat major, Op. 73 ("Emperor") (Egon Petri); Overture, "Leonore No. 2," Op. 72.

1934. January 23. Overture to the Ballet, "Die Geschöpfe des Prometheus" ("The Creatures of Prometheus"), Op. 43; Symphony No. 4 in B-flat major, Op. 60; Symphony No. 5 in C minor, Op. 67.

February 13. Overture to Collin's Tragedy, "Coriolanus," Op. 62; Symphony No. 6 in F major, "Pastorale," Op. 68; Symphony No. 7 in A major, Op. 92.

March 27. Music to Goethe's Tragedy, "Egmont," Op. 84 (soprano, Olga Averino; reader, Richard Hale*); Concerto for Piano, Violin, Violoncello, with Orchestral Accompaniment, Op. 56 (Jesús María Sanromá, piano; Richard Burgin, violin; Jean Bedetti, violoncello); Symphony No. 8 in F major, Op. 93.

April 17. Overture, "Leonore No. 3," Op. 72; Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, Op. 125 (Bach Cantata Club, Mrs. Langdon Warner, Conductor; Soprano, Olga Averino; Contralto, Nevada Van Der Veer; Tenor, Dan Gridley; Bass, David Blair McClosky).

*
* *

Pension Fund Concerts

December 3, 1933. All-Wagner Programme: Overture to "Der Fliegende Holländer"; Prelude to "Lohengrin"; Siegfried's Ascent to Brunnhilde's Rock ("Siegfried"); Daybreak—Siegfried's Rhine Journey ("Götterdammerung"); The Ride of the Valkyries ("Die Walküre"); A Siegfried Idyl; Overture to "Tannhäuser."

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SALOME, Dance of the Seven Veils R. Strauss

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IRISH REEL, For Strings Pochon
THE PINES OF ROME, Symphonic Poem Respighi

GIRLS OF BADEN, Waltz Komzak
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TANNHÄUSER, Entrance of the Guests into the Wartburg Wagner

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January 7, 1934. Wagner, Prelude to "Die Meistersinger von Nürnberg"; Elgar, Concerto for Violin and Orchestra in B minor, Op. 61 (Jascha Heifetz); Brahms, Three Hungarian Dances; Ravel, "Bolero."

March 18, 1934. Bach, Mass in B minor (Harvard Glee Club, Radcliffe Choral Society, G. Wallace Woodworth, Conductor; Olga Averino, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor; David Blair McClosky, baritone; Richard Burgin,† violin; Louis Speyer† and Jean Devergie,† oboe d'amore; Georg Boettcher,† horn; Albert Snow,† organ).

*
* *

Tchaikovsky Festival

These works by Tchaikovsky were performed by the Boston Symphony Orchestra at extra Festival Concerts:

Wednesday evening, April 25, 1934: Concerto for Pianoforte in B-flat (Josef Lhevinne); Symphony No. 6 in B minor, "Pathétique," Op. 74.

Thursday afternoon, April 26, 1934: String quartet No. 1 (Burgin String Quartet); Songs (Maria Kurenko*); Trio (Messrs. Sanromá, Burgin, and Bedetti).

The last concert of the Monday Evening Series was included in the Tchaikovsky Festival.

*
* *

Special Concerts

A complimentary concert was arranged in honor of The American Association for the Advancement of Science and given in Symphony Hall, Wednesday afternoon, December 27. The programme included: Corelli, Suite for String Orchestra; Moussorgsky, Prelude to the Opera, "Khovantschina"; Debussy, Nocturne, "Fêtes"; Beethoven, Symphony No. 5 in C minor, Opus 67.

A concert was given for the benefit of the Boston Emergency Campaign, Wednesday evening, April 11. The programme included Haydn, "Farewell" Symphony; Gruenberg, "The Daniel Jazz" for Voice and Eight Instruments (Colin O'More*); "Tati Tati," Paraphrases on a Child's Theme for Piano by Five Composers, Transcribed for Orchestra by N. Tcherepnin (Susan Godoy*); Mozart, Overture to "The Marriage of Figaro; Koussevitzky, Concerto for Double-bass (Ludwig Juht*); Strauss, Waltz, "On the Beautiful Blue Danube"; Wagner, Overture to "Tannhäuser."

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6 Monday Evening Concerts
6 Tuesday Afternoon Concerts

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The list of works performed at the Monday and Tuesday series will be found on pages 1165-1166.

For further information you are invited to inquire at the subscription office.

AN INVITATION

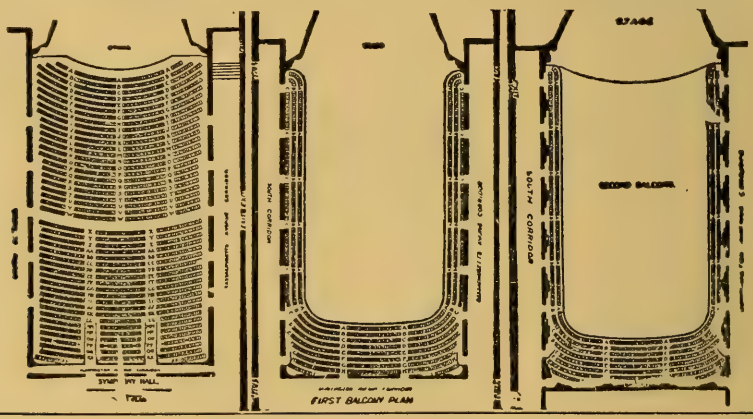
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Burgin, R.	Elcus, G.	Lauga, N.	Sauvlet, H.	Resnikoff, V.
Concert-master	Gundersen, R.	Kassman, N.	Cherkassky, P.	Eisler, D.
Theodorowicz, J.				
Tapley, R.	Mariotti, V.	Fedorovsky, P.	Knudson, C.	
Leibovici, J.	Pinfield, C.	Leveen, P.		
Hansen, E.	Zung, M.	Del Sordo, R.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Bryant, M.	Fiedler, B.	
Zide, L.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Krips, A.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.
	Avierino, N.	Deane, C.	
	Gerhardt, S.	Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.
Vondrak, A.	Moleux, G.	Frankel, I.	Dufresne, G.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka. E.
		Arcieri, E.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Macdonald, W.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Valkenier, W.	Singer, J.	Grundey, T.	Kenfield, L.
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	Hain, F.	Mann, J.	

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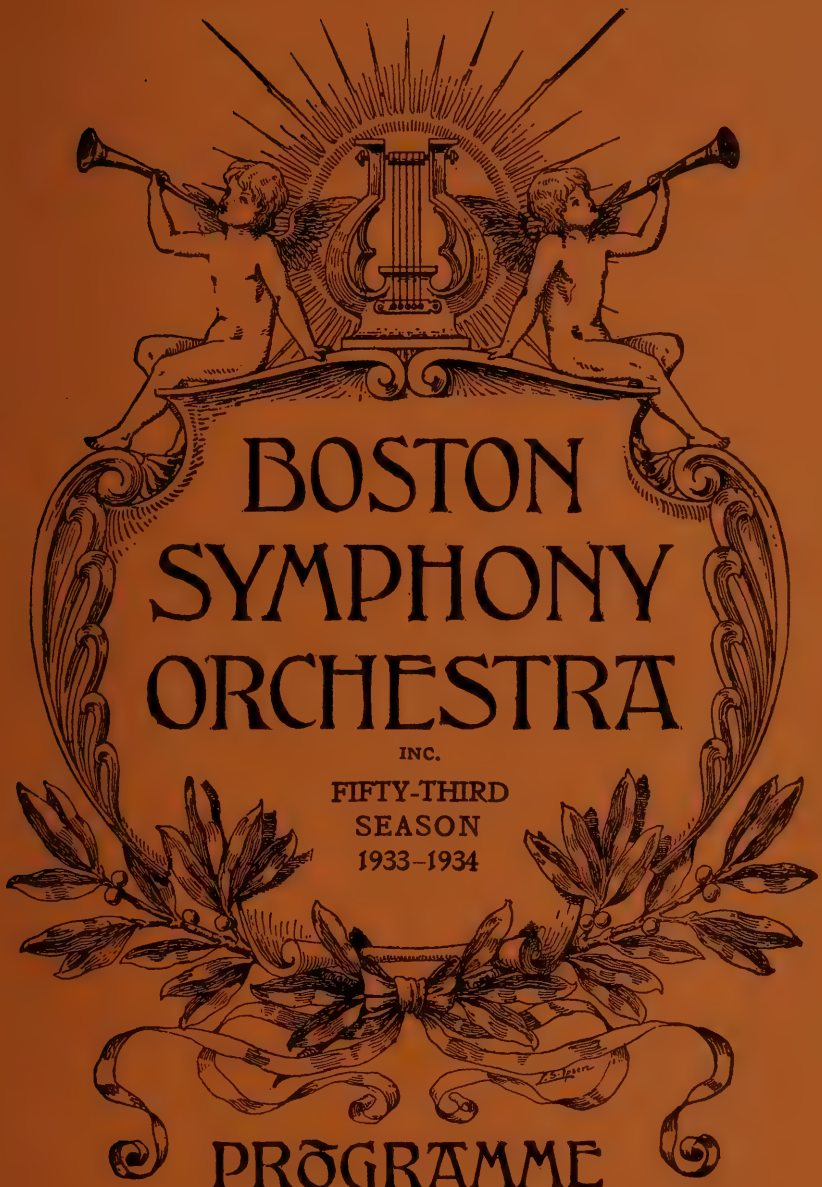
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FIFTY-THIRD SEASON 1933–1934

PROGRAMME

(MONDAY)

A

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INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-THIRD SEASON, 1933–1934

Programme

MONDAY EVENING, NOVEMBER 6, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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First Programme

MONDAY EVENING, NOVEMBER 6

at 8.15

Mozart . "Eine Kleine Nachtmusik," Serenade for String Orchestra (Koechel No. 525)

I. Allegro.
II. Romanza.
III. Menuetto; Allegretto.
IV. Rondo: Allegro.

Tcherepnin, N. . . . Three Pieces for Orchestra, after a Tale of Edgar Allan Poe, Op. 59

I. In the Room of the Ebony Clock.
II. A Revel.
III. Fate—The Spectre—The Final Struggle—The Chimes of Death.

Brahms Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

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"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

I. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

Three Pieces for Orchestra, after a Tale of Edgar Allan Poe, Op. 59 Nikolai Nikolaievitch Tcherepnin

(Born at Leningrad on May 15, 1873; living at Paris)

Poe's "The Masque of the Red Death" in the French translation of Charles Baudelaire has suggested to Nikolai Tcherepnin these

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three "Fragments Symphoniques." The score is dated "Paris, 1931–1932." It is performed from the manuscript, which bears the dedication "à Monsieur Serge Koussevitzky."

Nikolai Tcherepnin and his son Alexander Nikolaievitch have both been represented upon these programmes: the elder Tcherepnin by his Piano Concerto in C-sharp minor (Benno Moiseiwitsch, soloist) in Boston, October 27, 1922. Three pieces were conducted by the composer at the Boston concerts of November 27 and 28, 1931. They were "The Enchanted Kingdom" (after a Russian Tale); Eight Miniatures "After a Russian Illustrated Alphabet" (first performance); and a Prelude "In Memory of Rimsky-Korsakov" (first performance). Alexander Tcherepnin's "Magna Mater" was performed December 9, 1932 (first performance in the United States).

Nikolai Tcherepnin's Prelude (listed above) is an expression of reverence for his master—Rimsky-Korsakov, with whom he studied at the Imperial Conservatory, in Leningrad (1895–98). Having prepared for the law in that city, Tcherepnin soon gave his career to music. In 1901, he conducted the Belaiev Concerts. In 1905, he became conductor of the Marinsky Opera, and has since led orchestral concerts and opera on various occasions. In the first years of Diaghilev's Ballet Russe (1909–1914), he conducted performances in European cities. After the revolution (1918) he went to Tiflis, where he directed the Conservatory and the Opera. Since 1921, he has made Paris his home. The pupil of Rimsky-Korsakov has in turn become the teacher of Prokofieff, Obukov, and his own son.



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The Boston Transcript of Saturday
October 21st said of us - "Jays ---
Windows are actually part of
Boston's night life".

The composer is familiar to many by the ballets "Le Pavillon d'Armide" and "Narcisse," produced by Diaghilev. Among his other ballets "The Masque of the Red Death" is of special interest at the moment. Three operas are listed: "Armut ist keine Schande," "Swat," and "Wanka, der Kanzler." A number of orchestral works include a prelude to Rostand's "La Princesse Lointaine," the Witches Scene from "Macbeth," and "Le Poisson d'Or" (after Pushkin). There are also songs, choral, and chamber music. The composer made a revision of Rimsky-Korsakov's "Snow Maiden" for the Opéra Comique in Paris in 1928. He rounded out Moussorgsky's fragmentary opera "The Fair at Sorotchintzky," filling in gaps from the composer's melodies, and otherwise completing the orchestration from sketches. The opera was produced at Monte Carlo on March 17, 1923, and at the Metropolitan Opera House, New York, November 29, 1930.

In his new score, Tcherepnin uses a maximum orchestration: five flutes (two interchangeable with piccolo), five oboes, two English horns, five clarinets, bass clarinet, three bassoons, double-bassoon, six horns, five trumpets, four trombones, two tubas, timpani, bass drum, four snare drums, two tambourines, cymbals, triangle, tam-tam, castanets, xylophone, chimes, small bells, celesta, pianoforte, two harps, organ and strings. A tam-tam and bell are played off stage in the second movement, and in the last, muffled drums are added.

The first movement is adagio; the strokes of the clock are suggested in a fateful undercurrent. The second movement opens molto

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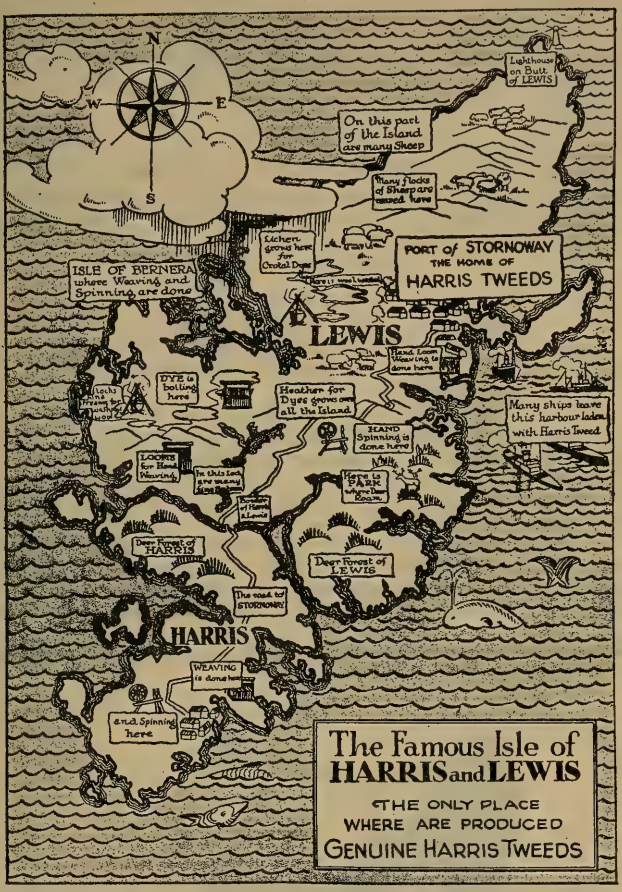
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largamente, and leads to an allegretto, the strains of a waltz. The conclusion progresses with mounting sonorities, allegro risoluto, and andante molto sostenuto to a climax, allegro feroce. The closing pages are molto adagio.

The composer sends as a key to the three movements, the following quoted lines from Baudelaire's translation:—

I.

Dans La Salle a L'Horloge d'Ebène.

. . . C'est dans cette salle que s'élevait une gigantesque Horloge d'Ebène . . .
. . . Son Pendule se balançait avec un tic-tac sourd, lourd, monotone . . .

II.

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La Danse lourde.
La Danse tourbillonante.

Le Carillon.

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. . . Il y avait du beau, du licencieux, du bizarre . . .
. . . C'était comme une multitude de rêves, qui se pavanaient ça et là, et l'on eût dit, qu'ils exécutaient la musique avec leurs pieds, et que les airs étranges de l'orchestre étaient l'écho de leurs pas . . .
. . . Et de temps en temps on entend sonner l'Horloge d'Ebène, et alors tout s'arrête, tout se tait, excepté la voix de l'Horloge . . . Les musiciens sont contraints d'interrompre leurs accords . . . les danseurs cessent forcément leurs évolutions . . . Les rêves sont glacés, paralysés dans leurs postures . . .



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III.

Le Destin.

. . . Mais les échos de la sonnerie s'évanouissent, et à peine ont-ils fui, qu'une hilarité légère et mal contenue circule partout. Et la musique s'enfle de nouveau et les rêves révivent et ils se tordent ça et là, plus joyeusement que jamais . . .

L'Apparition Du Spectre.
La Suprême Lutte. Le Carillon Funèbre.

. . . Et on reconnut alors la présence de la Mort Rouge, et tous les convives tombèrent un à un dans les salles de l'orgie . . .

. . . Et la vie de l'Horloge d'Ebène disparut avec celle du dernier de ces êtres joyeux . . .

. . . et les ténèbres et la ruine et la Mort Rouge établirent sur toutes choses leur empire illimité . . .

* * *

The perennial French enthusiasm for Poe is insufficiently expressed by *Larousse,* the encyclopedia famous for its definition of Shakespeare as "the author of a great number of tragedies and comedies regarded for the most part as masterpieces." Larousse dismisses Poe as "an American writer of disordered* imagination, author of the *Histoires Extraordinaires.*" The French poets and essayists have been less laconic. Charles Baudelaire was the awakener of a prodigious Poe movement in France. He translated

*"*déreglé.*" Rémy de Goncourt takes exception to this definition as no less applicable to Baudelaire, Chateaubriand, Goethe, Dante, or Flaubert.

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the bulk of Poe's prose, and Mallarmé did as much with the poems. The tales, poems, and novels have been subsequently retranslated, praised and analyzed from generation to generation, until the French bibliography of Poe has become a literary "who's who," pages long.

It was in 1846 or 1847 that Baudelaire fell by chance upon a copy of "The Murders in the Rue Morgue." He canvassed his American acquaintances for copies of Poe's periodicals, seizing every "tale" he could lay his hands upon. Poe at the first reading stirred in him what he called *"une commotion singulière."* It was, according to Baudelaire himself, something far more than the exotic, the touch of madness in the subjects, that so completely captured the imagination of the symbolist poet. Poe's style became at once his ideal of *"La Beauté,"* the realization of something he had long been striving for. As he wrote to a friend—"Then I found, believe me if you will, poems and tales which I had long dimly sensed, but in a vague and formless way, and which Poe had integrated and brought to perfect expression." "I am accused, *I,"* he wrote in 1864, "of imitating Poe. Do you know why I so patiently translated Poe? Because he resembled me. The first time I opened a book by him, I saw with terror and delight not merely objects that I had dreamed of, but *sentences,* which I had thought of, and he had written twenty years before."

Baudelaire, at that time spiritually reduced by poverty and drugs, by lack of recognition, by the encumbrance of his notorious

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Jeanne Duval, found a new purpose in life. He left Jeanne for Poe, threw himself intermittently into the labor of translation, until, by 1865 he had put into French two volumes of "Histoires Extraordinaires," "Aventures d'Arthur Gordon Pym," "Eureka," and "Histoires Grotesques et Sérieuses." These translations, which for the most part keep faith with and preserve the flavor of the original,* fall little short of one-half the poet's published works.

Poe had meanwhile died, and the Frenchman found a new mission. "I want to make Edgar Poe, who is not much in America, a great man in France." In an article written for the Revue de Paris (1852) Baudelaire states—"There are destinies oppressed by fatality; there exist in the literature of every country men who bear the word 'Luckless' written in mysterious characters on the sinuous wrinkles of their foreheads—Society strikes them with an individual anathema, and against them uses as arguments vices of character which its own persecution has given them." Unconsciously the writer seems to identify himself with Poe as the victim of society. Surely there is a strange resemblance in these two self-tortured artists of different worlds.

Forgetting for the moment his difficulties with his own public, Baudelaire had much to say about the attitude toward Poe in America,† which he called at different times, "a vast cage," "a great banking establishment," and "a great gaslit Barbaria." When Griswold began to make grudging remarks about Poe, even in his

*In "Baudelaire, Flesh and Spirit," Lewis Piaget Shanks places the translation above the translated. "If he (Baudelaire) does yield now and then to the sorcery of his master, borrowing motifs or metaphors, he casts them into a finer mold, the mold of his Latin culture.

"His translation proves it, despite occasional mistakes that show too great dependence upon his dictionary. Astonishingly literal as it is, it still surpasses the original. It has no paragraphs filling two pages, no frightful lapses into the jargon of journalism, none of the vulgar smartness that makes us remember that Poe wrote in 1840. Many things in Poe's diction "date" him definitely. Not so with Baudelaire: he gives us the classic French of all time. This is why Walter Pater preferred to read Poe in French: his ear caught Baudelaire's superiority in elegance and tone unity."

†It should be remembered that Emerson called Poe "the jingle man," and James Russell Lowell spoke of his genius as "two-fifths sheer fudge."

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obituary notice, Baudelaire sent forth this barb: "Is there no law in America which keeps dogs out of cemeteries?"

"Perhaps the tumult of criticism awakened by the French writer may teach us to understand the American," so concludes Arther Ransome in his book on Poe. "It should at least widen our conception of him, and show that he too is among the great men with a meaning for more than one age, and for men of more than one temperament. It clears away those difficulties of language that stood between himself and us, obscuring him in our narrow eyes, like the provincial manners that, before now, have often blinded Londoners to a great man's worth. It destroys prejudices and cleans our spectacles. And the cleaning of spectacles is one of the highest services that the intellect of a man or of a nation can give to the intellect of another."

* * *

The Masque of the Red Death

"The Masque of the Red Death," one of Poe's later tales, has been particularly admired for the writer's canny skill in cumulative effect. Quotations from the English text will revive the scene:—

"The 'Red Death' had long devastated the country. No pestilence had ever been so fatal, or so hideous. Blood was its avatar and its seal—the redness and the horror of blood. There were sharp pains and sudden dizziness, and then profuse bleeding at the pores, with dissolution. The scarlet stains upon the body, and especially upon the face of the victim, were the pest ban which shut him out from the aid and from the sympathy of his fellow-men. And the whole seizure, progress, and termination of the disease were the incidents of half an hour." . . .

But the Prince of the realm, a gentleman of "indefinite decorum," defies fate in a novel manner. "When his dominions were half depopulated, he summoned to his presence a thousand hale and light-

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hearted friends from among the knights and dames of his court, and with these retired to the deep seclusion of one of his castellated abbeys. This was an extension and magnificent structure, the creation of the Prince's own eccentric yet august taste. A strong and lofty wall girdled it in. This wall had gates of iron. The courtiers, having entered, brought furnaces and massy hammers, and welded the bolts. They resolved to leave means neither of ingress nor egress to the sudden impulses of despair or of frenzy from within. The abbey was amply provisioned. With such precautions the courtiers might bid defiance to contagion. The external world could take care of itself. In the meantime it was folly to grieve, or to think. The Prince had provided all the appliances of pleasure. There were buffoons, there were improvisatori, there were ballet-dancers, there were musicians, there was beauty, there was wine. All these and security were within. Without was the 'Red Death.'" . . .

The masquerade is held in seven rooms of the abbey, fantastically decorated in seven colors. And in the end room, draped entirely in black, "there stood against the western wall a gigantic clock of ebony. Its pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute-hand made the circuit of the face, and the hour was to be stricken, there came from the brazen lungs of the clock a sound which was clear and loud and deep and exceedingly musical, but of so peculiar a note and emphasis that, at each lapse of an hour, the musicians of the orchestra were constrained to pause, momentarily, in their performance, to hearken to the sound; and thus the waltzers perforce ceased their evolutions;

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and there was a brief disconcert of the whole gay company; and while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation. But when the echoes had fully ceased, a light laughter at once pervaded the assembly; the musicians looked at each other and smiled as if at their own nervousness and folly, and made whispering vows, each to the other, that the next chiming of the clock should produce in them no similar emotion." . . .

"There was much of the beautiful, much of the wanton, much of the bizarre, something of the terrible, and not a little of that which might have excited disgust. To and fro in the seven chambers there stalked, in fact, a multitude of dreams. And these, the dreams, writhed in and about, taking hue from the rooms, and causing the wild music of the orchestra to seem as the echo of their steps. And anon there strikes the ebony clock which stands in the hall of the velvet. And then, for a moment, all is still, and all is silent save the voice of the clock. The dreams are stiff-frozen as they stand. But the echoes of the chime die away, they have endured but an instant, and a light, half-subdued laughter floats after them as they depart. And now again the music swells, and the dreams live and writhe to and fro more merrily than ever, taking hue from the many-tinted windows through which stream the rays from the tripods." . . .

After one of these dreadful pauses, and another lapse of sixty minutes "which," the author reminds us in a fateful parenthesis, "embrace three thousand and six hundred seconds of the time that flies," "there were twelve strokes to be sounded by the bell of the clock, upon which the assemblage became aware of a strange masked figure standing before them.

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"The figure was tall and gaunt, and shrouded from head to foot in the habiliments of the grave. The mask which concealed the visage was made so nearly to resemble the countenance of a stiffened corpse that the closest scrutiny must have had difficulty in detecting the cheat. And yet all this might have been endured, if not approved, by the mad revellers around. But the mummer had gone so far as to assume the type of the Red Death. His vesture was dabbled in blood, and his broad brow, with all the features of the face, was besprinkled with the scarlet horror." . . .

The Prince, in anger, orders the intruder seized, but none dare lay hands on him. "It was then, however, that the Prince Prospero, maddening with rage and the shame of his own momentary cowardice, rushed hurriedly through the six chambers, while none followed him on account of a deadly terror that had seized upon all. He bore aloft a drawn dagger, and had approached in rapid impetuosity to within three or four feet of the retreating figure, when the latter, having attained the extremity of the velvet apartment, turned suddenly and confronted his pursuer. There was a sharp cry, and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterward, fell prostrate in death the Prince Prospero. Then, summoning the wild courage of despair, a throng of revellers at once threw themselves into the black apartment, and, seizing the mummer, whose tall figure stood erect and motionless within the shadow of the ebony clock, gasped in unutterable horror at finding the grave-cerements and corpse-like mask, which they handled with so violent a rudeness, untenanted by any tangible form."

"And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall. And the life of the ebony clock went out with that of the last of the gay. And the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all."

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Symphony in C minor, No. 1, Op. 68 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over



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Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. It was then without the introduction. The first movement was afterwards greatly changed. Walter Niemann quotes Brahms as saying that it was no laughing matter to write a symphony after Beethoven; "and again, after finishing the first movement of the First Symphony, he admitted to his friend Levi: 'I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him (Beethoven) behind us.'"

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted from manuscript. Brahms was present. There was a performance a few days later at Manneheim, where Brahms conducted.

Why Dessoff? Brahms had written regarding the conductor of the Viennese Philharmonic concerts: "Dessoff now is absolutely not the right man in any way for this, the only enviable post in Vienna; there are special reasons why he continues to beat time, but not a soul approves. The orchestra has positively deteriorated under him." Dessoff had resigned this appointment in Vienna because the Philharmonic declined to play Brahms's Serenade in A major; and Brahms was attached to Carlsruhe, for Hermann Levi, the predecessor of Dessoff, had made it a Brahms city by introducing his works.

Richard Specht, stating that the first symphony made its way slowly—even Hanslick was far from being enthusiastic—attributes the fact largely to unsatisfactory interpretations.

* * *

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The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here William Foster Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to anyone who has ever heard those poetic tones and their echoes. A

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short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

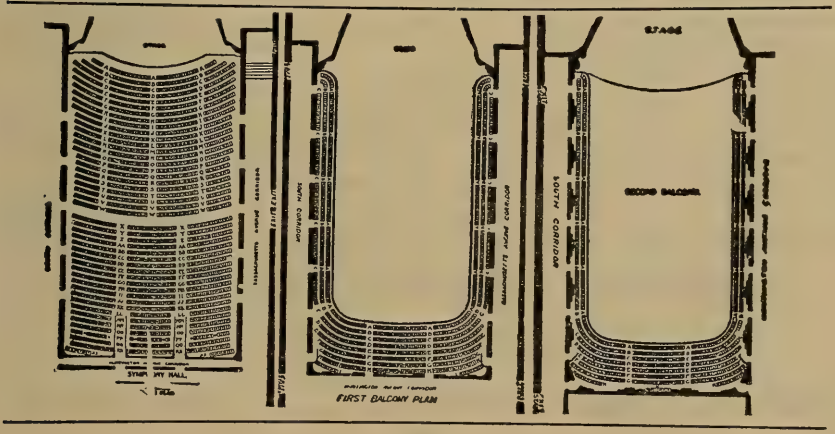
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Burgin, R.	Elcus, G.	Lauga, N.	Sauvlet, H.	**Resnikoff, V.**
Concert-master	Gundersen, R.	Kassman, N.		Eisler, D.
Theodorowicz, J.				
Hansen, E.	Mariotti, V.	Fedorovsky, P.	Tapley, R.	
Leibovici, J.	Pinfield, C.	Leveen, P.		
Cherkassky, P.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.
Fiedler, A.	Avierino, N.	Deane, C.	
	Gerhardt, S.	Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.
Vondrak, A.	Moleux, G.	Frankel, I.	Dufresne, G.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka, E.
		Arcieri, E.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Macdonald, W.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Valkenier, W.	Singer, J.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Gebhardt, W.	Voisin, R.	Adam, E.
	Hain, F.	Mann, J.	

Tuba.	Harps.	Timpani.	Percussion.
Adam, E.	Zighera, B.	Ritter, A.	Sternburg, S.
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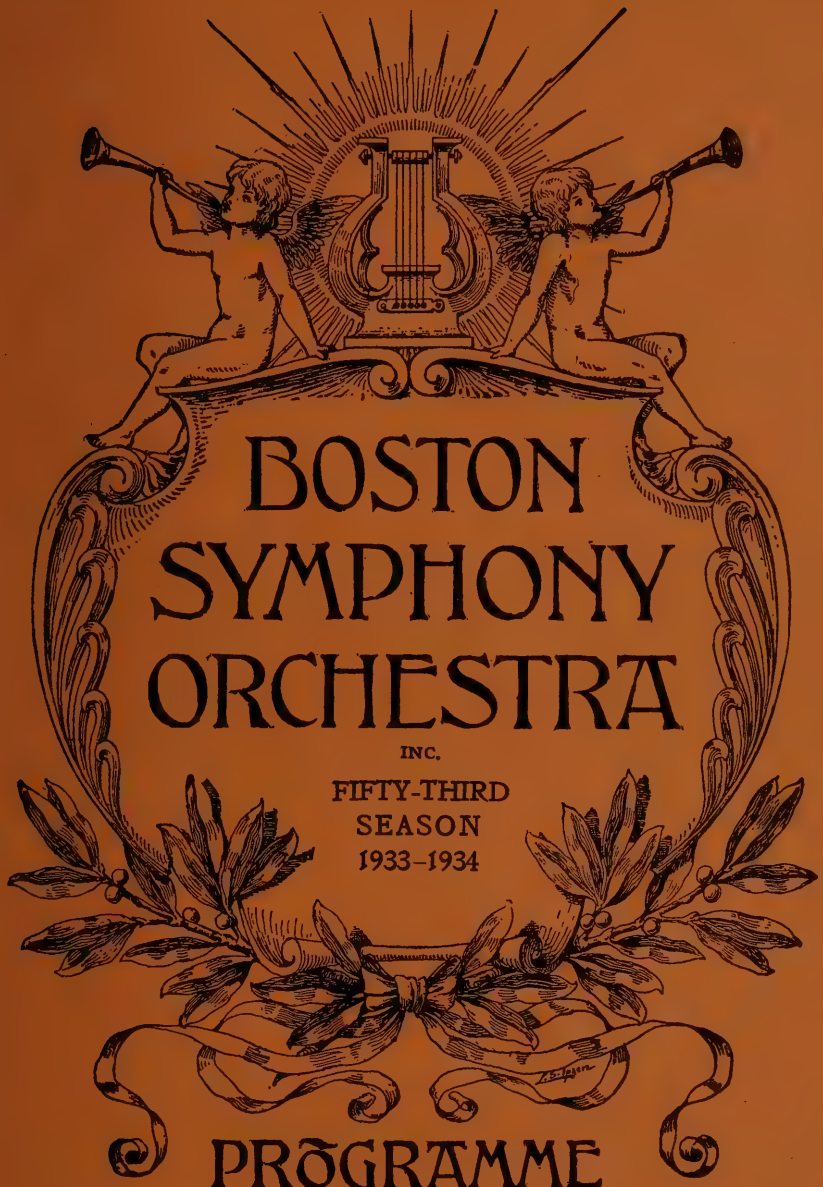
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FIFTY-THIRD SEASON 1933–1934

PROGRAMME

(MONDAY)

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Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-THIRD SEASON, 1933–1934

Programme

MONDAY EVENING, NOVEMBER 27, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Boston Symphony Orchestra

Fifty-third Season, 1933–1934

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.	Elcus, G.	Lauga, N.	Sauvlet, H.	Resnikoff, V.
Concert-master	Gundersen, R.	Kassman, N.		Eisler, D.
Theodorowicz, J.				
Hansen, E.	Mariotti, V.	Fedorovsky, P.		Tapley, R.
Leibovici, J.	Pinfield, C.	Leveen, P.		
Cherkassky, P.	Zung, M.	Knudson, C.		Gorodetzky, L
Mayer, P.	Diamond, S.	Zide, L.		Fiedler, B.
Bryant, M.	Beale, M.	Stonestreet, L.		Messina, S.
Murray, J.	Del Sordo, R.	Erkelens, H.		Seiniger, S.

Violas.

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Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.
Fiedler, A.	Avierino, N.	Deane, C.	
	Gerhardt, S.	Jacob, R.	

Violoncellos.

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Vondrak, A.	Moleux, G.	Frankel, I.	Dufresne, G.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka, E.
		Arcieri, E.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Macdonald, W.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Valkenier, W.	Singer, J.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Gebhardt, W.	Voisin, R.	Adam, E.
	Hain, F.	Mann, J.	

Tuba.	Harps.	Timpani.	Percussion.
Adam, E.	Zighera, B.	Ritter, A.	Sternburg, S.
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Second Programme

MONDAY EVENING, NOVEMBER 27

at 8.15

Handel Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel)

Solo Violins: R. BURGIN, J. THEODOROWICZ

Solo Violoncello: J. BEDETTI

I. Introduction; Allegro.
II. Presto.
III. Largo.
IV. Allegro.

Moussorgsky Prelude to the Opera, "Khovanstchina"

Pierné Divertisements on a Pastoral Theme, Op. 49

Strauss "Ein Heldenleben," Tone Poem, Op. 40

There will be an intermission of ten minutes after Pierné's "Divertisements on a Pastoral Theme"

City of Boston, Revised Regulations of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

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CONCERTO GROSSO, No. 5, IN D MAJOR . . GEORGE FRIDERIC HANDEL

(Edited by Gustav Friedrich Kogel*)

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel:

*Kogel was born at Leipsic on January 16, 1849. He died at Frankfort-on-the-Main in November, 1921. Having studied at the Leipsic Conservatory (1863–67), he taught music in Alsace, until the Franco-German War, when he began to work for the Peters Publishing House. From 1874 he conducted opera at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86). In 1887 he conducted the Philharmonic Orchestra in Berlin and from 1891 till 1903 the Museum concerts at Frankfort. He also traveled widely as guest conductor, directing certain concerts of the Philharmonic Society, New York, in 1903–4 and 1904–5. From 1908 he was conductor of the Cecilia Society at Wiesbaden. He composed some pianoforte pieces, edited operas, and arranged four of Handel's Concertos for concert use.

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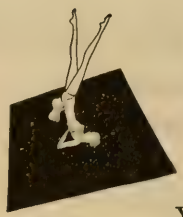
"This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

PRELUDE TO "KHOVANSTCHINA" . MODEST PETROVICH MOUSSORGSKY

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

This Prelude, which illustrates the coming of dawn over the Red Square in the Kremlin at Moscow, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, kettle-drums, harp, tam-tam, and strings. The Prelude was performed for the first time in Boston by the Boston Symphony Orchestra on October 24, 1924, Dr. Koussevitzky, conductor.

The opera, which has for its subject the conflict between Old and New Russia at the end of the seventeenth century, was suggested to Moussorgsky by his friend Vladimir Stassov, the celebrated wit and music critic (1824–1906). "It seemed to me," Stassov wrote in 1872,



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"that the antagonism between Old and New Russia, the disappearance of one and the coming of the other, would furnish a fertile field for a drama or an opera, and Moussorgsky agreed with me. I thought to bring out in relief the noble figure of Dosifei, the leader of the *Raskolniki* (Old Believers), an energetic, intelligent, clear-seeing, experienced person, around whom would move Prince Khovanski, the representative of fanatical Russia, and Prince Golitzin, the representative of civilized Europe, that one was beginning to understand and appreciate even in the circle of the Tsarevna Sophie. Other characters were to be the pastor and his old sister; their niece; two female *Raskolniki*—Marfa, vibrating with youth and passion (something after the manner of Potiphar's wife); Susanne, malicious, fanatical; the child Peter the Great; the intelligent Sophie, in the midst of her fierce Streltzy; the suicide *en masse* of the heretics at the end of the opera, when Dosifei sees that Old Russia is on its deathbed to give place to the New—all this appeared to us, characters and situations, passionate material full of promise."

Oskar von Riesemann tells us that, in preparation for the opera, Moussorgsky "devoted himself to researches into the sectarian disputes of Old Russia and pored for months over the old chronicles in the monasteries of Moscow." (It was not until the summer of 1859 that he was able to see Moscow.)

"Khovanstchina" (accent on the first *a*) is a word of little meaning. "The last syllables are only a contemptuous suffix in Russian, like 'ery' in English," says Riesemann. "When the young Tsar

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Petro (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, with the design of seizing on the crown of the Russian Tsardom, he dismissed the whole affair with a contemptuous shrug, and the word, 'Khovanstchina!' and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovanski, father and son, were publicly hanged; but otherwise the conspiracy had no further result. So far as the Russian Empire was concerned, Moussorgsky, however, did not keep to historical facts in the dénouement of his opera."

Moussorgsky completed the first act in the summer of 1875. He had been hindered by his official duties, the troubles attending the production of "Boris Godounov," and he already had plans for the comic opera, "The Fair at Sorotchintzy," in his head. He had also written some of his best works in this period. He had to work out the whole dramatic scheme of "Khovanstchina" and write every line of his libretto. The second act was ready in December, 1875, with the exception of a quintet. In 1876 he wrote, "I find a great deal of it not what it ought to be." The third act was completed in May, 1876. Scenes in the fourth act are dated 1879–1880. There were sketches for the fifth as early as 1873, but they were worked out and put together only a few months before his death.

Rimsky-Korsakov, at a concert of the Free School of Music in Leningrad in the winter of 1879–80, conducted some fragments from the opera: the chorus of the Streltzy, Marfa's Song, and the "Dance of the Persian Slave Girls." Moussorgsky provided the



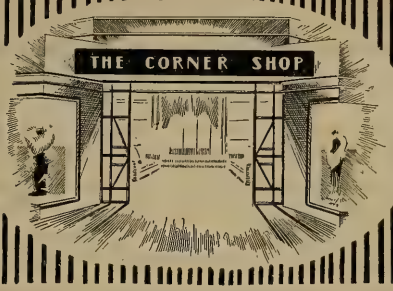
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orchestral accompaniment for the first two numbers—almost the only pages of the opera that he ever scored. In the years 1881–1882, Rimsky devoted himself to editing, arranging, and scoring of the opera, endeavoring to gain unity and consistency, cutting and adding when it was necessary, especially in the last act.

The first performance in Russia was in February, 1886,* by an amateur company in Leningrad, the Musical-Dramatic Society. The Imperial Theatre would not even consider a production until February, 1911. The production took place on November 7 of that year, with Chaliapin taking the part of Dosifei. The first performance outside Russia was at the Opéra, Paris, in 1913. Diaghilev was the producer, declaring that Rimsky-Korsakov had left "not one stone on another." Of the original work he entrusted the preparation of a new version to Stravinsky and Ravel: "It was a failure—nothing has ever been heard of the new version since. All that was published was the final chorus, rewritten by Stravinsky, which shows no special improvement on Rimsky-Korsakov's version." When Dr. Koussevitzky conducted the performance at the Paris Opéra in 1923, Rimsky-Korsakov's version was reinstated.

Moscow heard the opera in 1897; a Russian company performed it in London on July 1, 1913; Sir Thomas Beecham revived it in London (in English) on October 26, 1917; Frankfort-on-Main heard it on February 19, 1924.

The "Dance of Persian Women" from the opera was performed by

*Riesemann gives this date. Some writers say 1885.

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the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 30, 1925. The first performance in the United States was by the Russian Symphony Society, Modest Altschuler conductor, on February 25, 1905.

Divertisements on a Pastoral Theme, for Orchestra, Op. 49

Henri Constant Gabriel Pierné

(Born at Metz, on August 16, 1863; living in Paris)

Written in the summer of 1931, this music was first performed by Pierné's own orchestra of the Concerts Colonne in Paris, February 7, 1932. The dedication reads: "À mes chers amis et collaborateurs, aux artistes de l'orchestre Colonne.—G. P. 1931."

Lest his public take his "pastoral theme" too seriously, the composer affixes to his score an epigram of Hans von Bülow: "The theme has no more importance than the title of a book in relation to its contents."

The development of his theme is also elucidated in the score: "'Divertissements' is not here used in the choreographic sense of the word, but to suggest 'free variations' on the theme itself, combined in such a way that the changing themes, character, and spirit produce a variety in keeping with the initial subject.

"The theme first disclosed simply by the English horn alone is

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not appreciably altered in the first variations, but is accompanied by a series of designs which ceaselessly vary the color and oppose or blend by turn the various groupings of the orchestra.

"In the first variation, the theme is given to the double-basses; in the second to the violins. This leads to a stretto in form of canon for strings pizzicato. In the third, for wood-winds alone, the bassoon and double-bassoon give the theme in the relative D minor, with ornamentation from the higher instruments. In the fourth, the horn has the theme, with accompaniment of strings. The fifth is given to the brass, the trumpets and trombones carrying the theme. In the sixth, the violins and violas play the theme against chromatic variations in the wood-winds.

"Then there arise successively a Viennese waltz with subtly inflected rhythms through which the violas interweave the theme, then a 'cortège blues' by the muted trumpets, which lead the theme into a new rhythm. Finally a saxophone solo, with derivative ornamentation from the strings, sighs a melancholy and languorous phrase in G minor. This is succeeded by a brilliant 'finale en forme de gigue,' where the composer of 'Cydalise' and 'Impressions de Music Hall' exercises all the resources of his orchestral palette."

The orchestration follows: three flutes (piccolo), two clarinets, bass clarinet, two oboes, English horn, two bassoons, contrabassoon, saxophone, four horns, three trumpets, three trombones, tuba, timpani, small drum, bass drum, cymbals, triangle, harp, and strings.

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TONE-POEM, "A HERO LIFE," OP. 40 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

"Ein Heldenleben," a "Tondichtung,"* was first performed at the eleventh concert of the "Museumsgesellschaft," Frankfort-on-the-Main, March 3, 1899, when Strauss conducted from manuscript and Alfred Hess played the violin solo.

The first performance in the United States was by the Chicago Orchestra, Theodore Thomas conductor, at Chicago, March 10, 1900. The first performance in New York was by the Philharmonic Society, Emil Paur conductor, December 8, 1900, when the orchestra numbered one hundred and twenty-five players. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, December 7, 1901.

* * *

Strauss began the composition of this tone-poem at Munich, August 2, 1898; he completed the score December 27, 1898, at

*"Ein Heldenleben," although called a symphonic poem by the composer, is really nothing of the kind. Both in form and programme it is more in the nature of the first movement of a symphony magnified and distended out of all proportion, and consists in strongly contrasted sections and in the conflict of opposing forces. The first three parts constitute the exposition; the battle section is the working-out, and the final sections are a recapitulation not only of the work, but also of the hero's—*i.e.*, his own—life and achievements.—Cecil Gray, "A Survey of Contemporary Music," London, 1924.

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Charlottenburg. The score and parts were published at Leipsic in March, 1899.

The score calls for these instruments: sixteen first and sixteen second violins, twelve violas, twelve violoncellos, eight double-basses, two harps, a piccolo, three flutes, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare drum, side-drum, cymbals. It is dedicated to Willem Mengelberg and his orchestra in Amsterdam.*

Strauss has said that he wrote "A Hero Life" as a companion work to his "Don Quixote," Op. 35: "Having in this later work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

There are many descriptions and explanations of "Ein Helden-

*The New York Philharmonic and National Orchestra, conducted by Mr. Mengelberg, performed the tone-poem in Boston on March 16, 1922.

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leben." One of the longest and deepest—and thickest—is by Friedrich Rösch. This pamphlet contains seventy thematical illustrations, as well as a descriptive poem by Eberhard König.

What is the purpose of the story, of this "tone-poem" or "poem of sounds"? (It has been said that Strauss is a musician who wishes to write poetry.) Is the heroic life that of a hero famous in war and dear to the people or the life of a hero who does not wrestle merely against flesh and blood? It seems to be the purpose of the composer to show the hero as one arrayed against the world, hero of physical and mental strength, who fights to overcome the world and all that is common, low, pitiably mean, and yet perhaps dominant and accepted. Romain Rolland quotes Strauss as saying: "There is no need of a programme. It is enough to know there is a hero fighting his enemies."

The work is in six sections:—

(1) The Hero, (2) The Hero's Adversaries, (3) The Hero's Helpmate, (4) The Hero's Battlefield, (5) The Hero's Works of Peace, (6) The Hero's Escape from the World, and the Completion.

Mr. Rösch makes two divisions of the contents,—one of the poetic sequence of ideas, one of purely technical interest. The former is as follows:—

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I. The Hero (first section).
II. The World that enters in Opposition to the Hero.
(*a*) The Foes of the Hero (second section).
(*b*) The Helpmate of the Hero (third section).
III. The Life-Work of the Hero.
(*a*) The Battlefield of the Hero (fourth section).
(*b*) The Hero's Works of Peace (fifth section).
IV. The Hero's Escape from the World and the Completion,—the conclusion of the whole matter (sixth section).

The Hero

The chief theme, which is typical of the hero, the whole and noble man, is announced at once by horn, violas and violoncellos, and the violins soon enter. This theme, E-flat major, 4-4, is said to contain within itself four distinct motives, which collectively illustrate the will power and self-confidence of the hero, and their characteristic features are used throughout the work in this sense. Further themes closely related follow. They portray various sides of the hero's character,—his pride, emotional nature, iron will, richness of imagination, "inflexible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out by the brass; and it is the most symphonic section of the tone-poem. "A pause is made on a dominant seventh: 'What has the world in store for the young dreamer?' "

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The Hero's Antagonists*

They are jealous, they envy him, they sneer at his aims and endeavors, they are suspicious of his sincerity, they see nothing except for their own gain; and through flute and oboe they mock and snarl. They are represented by about a half-a-dozen themes, of which one is most important. Diminutions of the preceding heroic themes show their belittlement of his greatness. (It has been said that Strauss thus wished to paint the critics who had not been prudent enough to proclaim him great.) "Fifths in the tubas show their earthly, sluggish nature." The hero's theme appears in the minor; and his amazement, indignation, and momentary confusion are expressed by "a timid, writhing figure." Finally the foes are shaken off.

The Hero's Helpmate†

This is an amorous episode. The hero is shy. The solo violin represents the loved one, who at first is coy, coquettish, and dis-

*The "Widersacher" in "Ein Heldenleben," a patent caricature of Wagner's "Beckmesserton."—Adolf Weissmann.

†Nor is there any music more maliciously, malevolently petty than that which represents the adversaries in "Ein Heldenleben." So exceedingly definite is the portrait of the Hero's Consort, for which Frau Richard Strauss without doubt sat, that without even having seen a photograph of the lady, one can aver that she is graced with a diatonic figure.—Paul Rosenfeld.



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dains his humble suit. There is a love theme, and there are also two "thematic illustrations of feminine caprice" much used later on. At last she rewards him. The themes given to the solo violin, and basses, violoncellos, and bassoon, are developed in the love duet. A new theme is given to the oboe, and a theme played by the violins is typical of the crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

The Hero's Battlefield

There is a flourish of trumpets without. The hero rushes joyfully to arms. The enemy sends out his challenge. The battle rages. The typical heroic theme is brought into sharp contrast with that of the challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes

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lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

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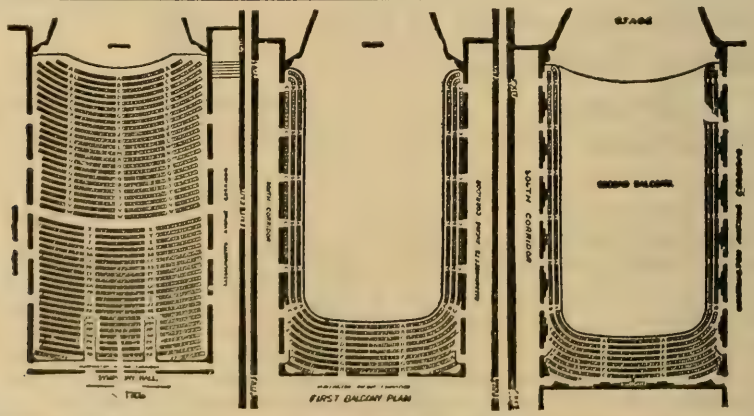
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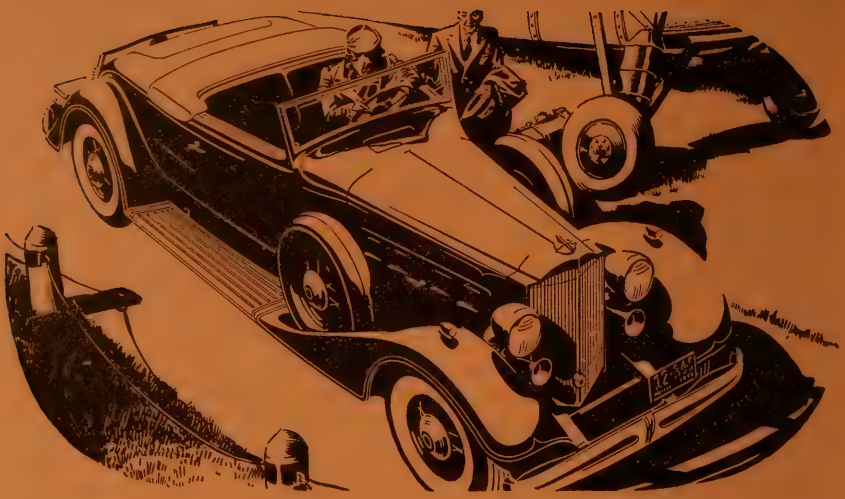
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Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.
Vondrak, A.	Moleux, G.	Frankel, I.	Dufresne, G.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka, E.
		Arcieri, E.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Macdonald, W.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Valkenier, W.	Singer, J.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Gebhardt, W.	Voisin, R.	Adam, E.
	Hain, F.	Mann, J.	

Tuba.	Harps.	Timpani.	Percussion.
Adam, E.	Zighera, B.	Ritter, A.	Sternburg, S.
	Caughey, E.	Polster, M.	White, L.

Organ.	Piano.	Celesta.	Librarian.
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Third Programme

MONDAY EVENING, DECEMBER 18

at 8.15

Beethoven Overture to "Leonore" No. 3, Op. 72

Brahms . . Concerto for Pianoforte No. 1 in D minor, Op. 15

I. Maestoso.
II. Adagio.
III. Rondo: Allegro non troppo.

Debussy Two Nocturnes

a. Nuages.
b. Fêtes.

Ravel . "Daphnis et Chloé," Ballet: Orchestral Excerpts (Second Suite)
Lever du Jour—Pantomime—Danse Générale.

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The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

OVERTURE TO "LEONORE" NO. 3, OP. 72 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien,* Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." Beethoven had received the text in 1804. He worked on the music the following summer at Hetzendorf. On his return to Vienna, rehearsals were begun. In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, it was now (1805), somewhat defective, simply from lack of stage experience."

In the year that saw the production of "Fidelio," Napoleon's army

*It was Beethoven's wish to have produced his opera under the title of "Leonore," but the management of the Theater an der Wien, and many of the composer's friends, urged him to call his work "Fidelio" to distinguish it from the operas of Gaveaux and Paer which had been produced with the name "Leonore." The opera was, however, published in 1810 as "Leonore." Beethoven ascribed the early failures of his opera to the change in title.

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PERCY GOETSCHIUS, Mus. Doc.

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was hastening toward Vienna. There was an exodus from the town of the nobility, merchants, and other residents. The vanguard of the French army entered on November 13. Those of the Viennese who would have appreciated the opera had fled the town. The theatre was not well filled. Many in the audience were or had been officers in Napoleon's army. The success of the opera was small. Only two performances followed the first. At the first and at the second the overture, "Leonore," No. 2, was performed. Dr. Henry Reeve, not a musician, heard the opera at the third performance. He gave an account of what took place: "Beethoven presided at the pianoforte and directed the performance himself. He is a small, dark, young-looking man, wears spectacles, and is like Mr. Koenig.* This is the first opera he ever composed, and it was much applauded; a copy of complimentary verses was showered down from the upper gallery at the end of the piece.† . . . The story and plan of the piece are a miserable mixture of low manners and romantic situations; the airs, duets, and choruses equal to any praise. The several overtures, for there is an overture to each act,‡ appear to be too artificially composed to be generally pleasing, especially on first being

*Koenig was the inventor of a printing press.

†The verses were written by Beethoven's friend Stephan von Breuning. He had the printed copies distributed among the audience.

‡It is not easy to know what is here meant. There were not any entr'actes for the opera, which was in three acts when it was first produced.

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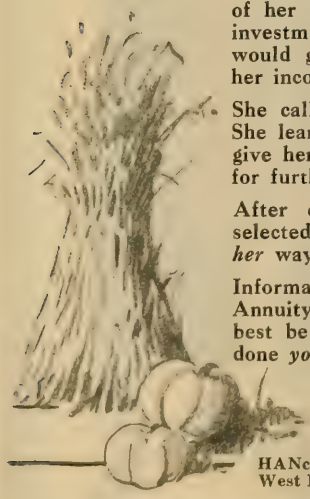

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heard. Intricacy is the character of Beethoven's music, and it requires a well-practiced ear or a frequent repetition of the same piece to understand and distinguish its beauties."

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore," No. 3, a remodelled form of No. 2, was the overture. There was talk of a performance at Prague in 1807. Beethoven wrote for it a new overture, retaining the theme derived from Florestan's air, "In des Lebens Frühlingstagen." The other material in Nos. 2 and 3 was not used. The opera was not performed; the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814. For this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by working on it from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st, Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup of wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt

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out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried, the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death, a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^mo." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It was said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before per-



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formances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts of the opera. The objection to this is that the trumpet episode of the prison will then discount the dramatic ending of the overture when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with the Florestan soliloquy. Bülow therefore performed the overture at the end of the opera. Zumpe did likewise in Munich. They argued with Wagner that this overture is the quintessence of the opera, "the complete and definite synthesis of the drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Sophie Cruvelli took the part of Leonore, and Ferdinand Hiller conducted. When "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene. This scene was then counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the peroration, the little orchestral introduction to the second scene sounds rather thin. To meet this objection, a pause was made for several minutes after the overture.

The key of the "Leonore" Overture No. 3 is C major. A short fortissimo is struck. It is diminished by wood-wind and horns, then taken up, piano, by the strings. From this G there is a descent

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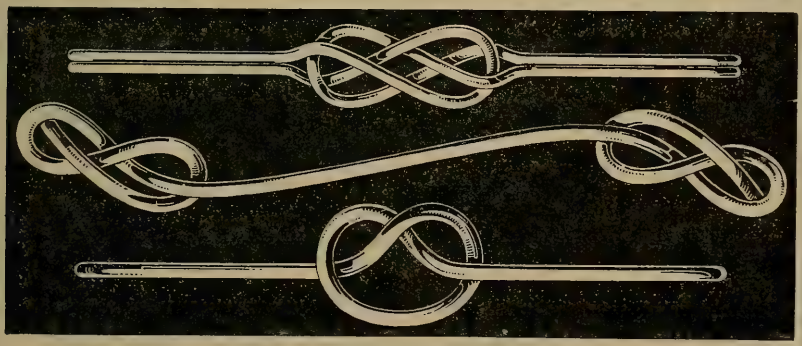
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down the scale of C major to a mysterious F-sharp. The key of B minor is reached, finally A-flat major, when the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera), is played. The theme of the Allegro, C major, begins pianissimo, first violins and violoncellos, and waxes impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call off stage. The twice-repeated call is answered in each instance by the short song of thanksgiving from the same scene. Leonore's words are: "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). The third part is developed in general as the first part and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J. Webb was the conductor. The score and the parts were borrowed; for the programme of a concert by the Society on January 24, 1852, states that the Overture was then "presented by C. C. Perkins, Esq."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.



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LEONARD SHURE

Leonard Shure was born in Los Angeles, April 10, 1910. He showed exceptional talent as a child, and was taken to Chicago at the age of four, where he studied piano with Karl Reckzeh. He gave concerts in America until his fifteenth year, when he went to Germany to study with Artur Schnabel. He was with Mr. Schnabel from 1925 to 1928. Since then he has given recitals in various German cities, including a "Schumann Abend," and other classical programmes in Berlin.

Leonard Shure returned to this country last summer. His performance of Brahms' concerto with the orchestra is his first appearance in America since 1925.

Concerto for Pianoforte, No. 1, D minor, Op. 15

Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This concerto was played for the first time at Hanover, on January 22, 1859. Brahms was the pianist; Joachim conducted. The first performance in Boston was by the Boston Symphony Orchestra,

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Harold Bauer, pianist, on December 1, 1900. Mr. Bauer then played for the first time in the United States.

Brahms, living in Hanover in 1854, worked in the spring and summer on a symphony. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf, "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the Pianoforte Concerto in D minor; the third is the movement "Behold all flesh" in "A German Requiem." The sonata for two pianofortes was frequently played in private in the middle fifties by Brahms with Clara Schumann, or his friend Julius Otto Grimm, who had assisted him in the orchestration of the symphony. Grimm (1827–1903), philologist, conductor, lecturer, doctor of philosophy, composer of a symphony, suites, and other works, declared that the musical contents of this sonata deserved a more dignified form,

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and persuaded Brahms to put them into a concerto. The task busied Brahms for two years or more. The movements were repeatedly sent to Joachim, whose advice was of much assistance. In 1858 the *Signale* reported that Brahms had arrived in Detmold, and it was hoped that some of his compositions might be performed there. "He has completed, among other things, a pianoforte concerto, the great beauties of which have been reported to us." The musicians at Detmold were not inclined to appreciate Brahms; it is said that the Kapellmeister, Kiel, was prejudiced against him; but the concerto was rehearsed at Hanover, and Joachim, in spite of a certain amount of official opposition, put it on the programme of the Hanover Subscription Court Concerts, the third of the series for 1858–59.

The concerto was then coldly received. The Hanover correspondent of the *Signale* wrote, "The work had no great success with the public, but it aroused the decided respect and sympathy of the best musicians for the gifted artist." Brahms played the concerto at a Gewandhaus concert in Leipsic on January 27, 1859. The public and the critics were unfriendly. The composer wrote to Joachim: "A brilliant and decided failure. . . . In spite of all this, the concerto will please some day when I have improved its con-

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struction." Breitkopf and Härtel refused to publish it; but Rieter-Biedermann gave it to the world in 1861.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettle-drums, and the usual strings.

NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III., "SIRENS" CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, C. Chevillard conductor, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective. The Nocturnes were composed in 1898, and published in 1899.

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The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Symphony Orchestra, led by Vincent d'Indy as guest, at Philadelphia, December 4, 1905, Washington, D.C., December 5, 1905, New York, December 9, 1905. The three were played at a concert of the Boston Symphony Orchestra in Boston, December 12, 1908. Max Fiedler conducted, and the Choral Club of the New England Conservatory of Music sang the vocal parts in the third Nocturne. The three were performed again in Boston by the Boston Symphony Orchestra on April 27, 1912, when the Musical Art Club sang the vocal parts. The first Nocturne was played on April 5, 1918, in memory of the composer. The three were performed at a Symphony concert, March 8, 1919, with a female chorus trained by Stephen Townsend, when the revised version was used for the first time in this country.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

" 'Clouds': the unchangeable appearance of the sky, with the slow



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and solemn march of clouds dissolving in a gray agony tinted with white.*

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" 'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

*Charles Koechlin, in his life of Debussy (Paris, 1927), says that he had a partiality for " 'Nuages' for distant clouds that are apparently conducted by an invisible shepherd."

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Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, the late music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

Alfred Bruneau with regard to the "Nocturnes": "Here, with the aid of a magic orchestra, he has lent to clouds traversing the somber sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens."

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Questioning the precise nature of the form that shapes these Nocturnes, the reader may well ponder the saying of Plotinus in his Essay on the Beautiful: "But the simple beauty of color arises, when light, which is something incorporeal, and reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel.

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe.

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).

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ARTHUR FIEDLER'S orchestra plays numbers from the **Nutcracker Suite,** Tchaikovsky's ballet on a Christmas story.

OTTO ASHERMAN and NINA DALE are next in order with **Ballet Grotesque,** danced with masks.
(to the orchestral accompaniment of Schubert's "Moment Musicale")

An orchestral number, with soloists—
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Circus
(to the music of "The Entrance of the Gladiators," by Fucik)

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The Flight of the Bumble-Bee, by Rimsky-Korsakov.

For the last stage presentation there will be a Pantomime—
The Princess and the Frog King
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Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917 (Dr. Karl Muck, conductor). It was last performed on October 9, 1931.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918 (Henri Rabaud, conductor). Later performances: December 28, 1923; December 3, 1924.

* * *

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

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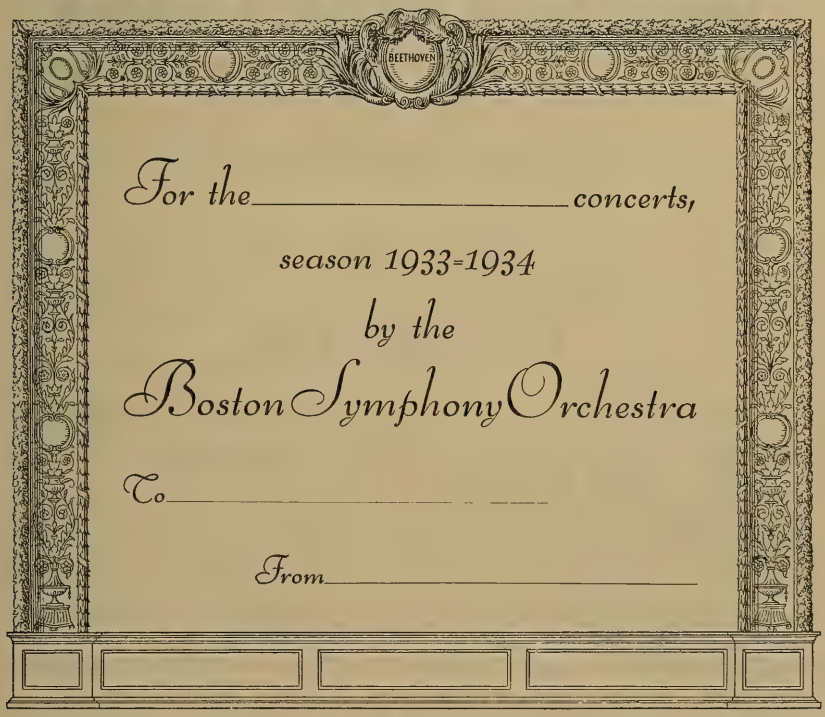
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Tuesday Afternoon, January 23, at 3.00

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Season tickets for the remainder of the Beethoven Cycle may still be purchased at a proportionate cost. At the four concerts (on Tuesday afternoons, January 23, February 13, March 27 and April 17) Dr. Koussevitzky will conduct the Fourth, Fifth, Sixth, Seventh, Eighth Symphonies, and the Ninth, with chorus and soloists; likewise the incidental music to Goethe's "Egmont," the overtures to "Prometheus" and "Coriolanus," and the Triple Concerto. There are probably many who, if it were called to their attention, would take advantage of this rare opportunity to hear the greater works of Beethoven.

prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,* whom the god loved.

*John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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The Boston Symphony Orchestra

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RIMSKY-KORSAKOV PROGRAMME

"Fairy Tale," Op. 29 (After Pushkin)

"Night on Mount Triglaff," Act III of the Opera Ballet "Mlada," arranged in concert form

Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

Friday Afternoon and Saturday Evening, December 29-30

WAGNER PROGRAMME

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Act I of "The Valkyrie," in concert form

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Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe.

* * *

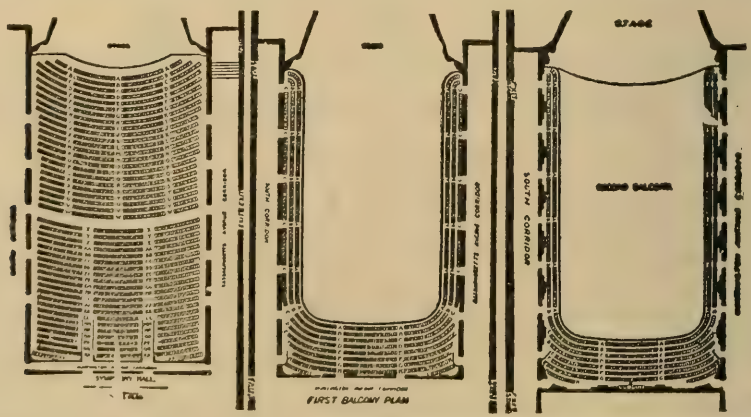
The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme. Fokine was also seen as Chloe.

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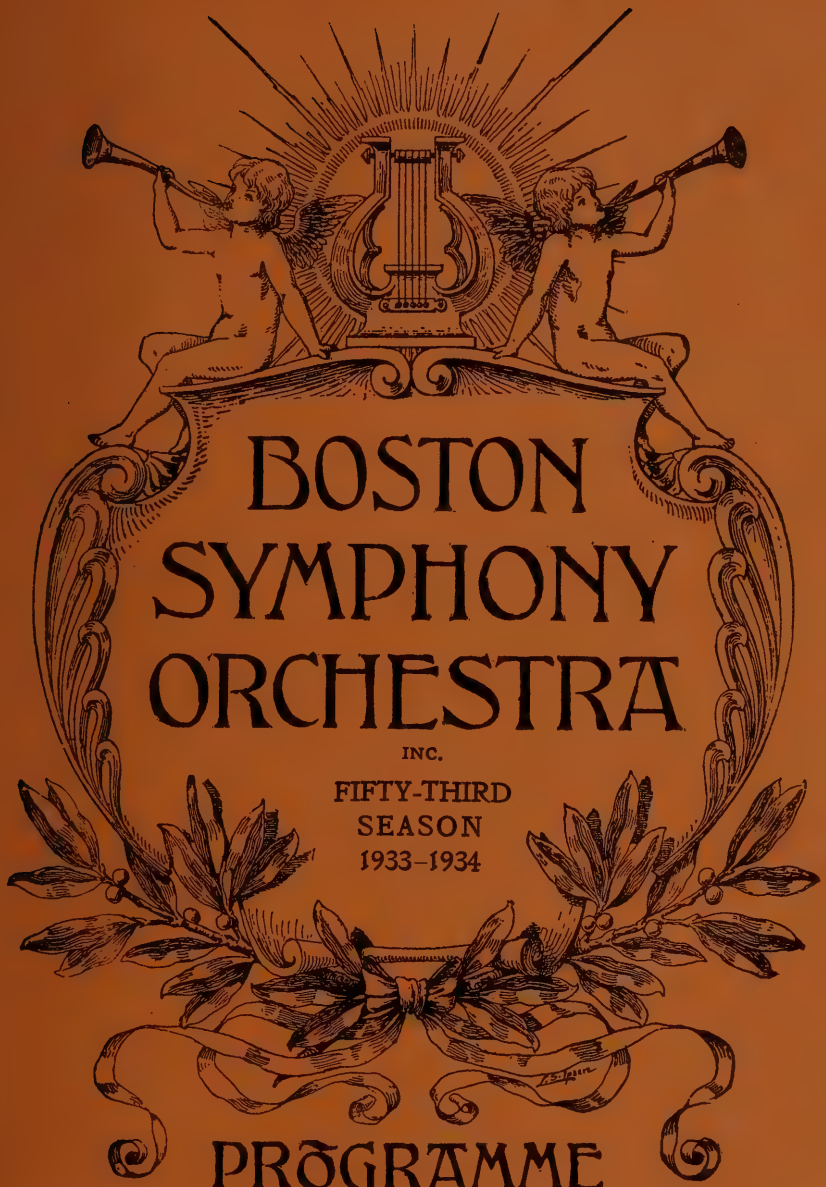


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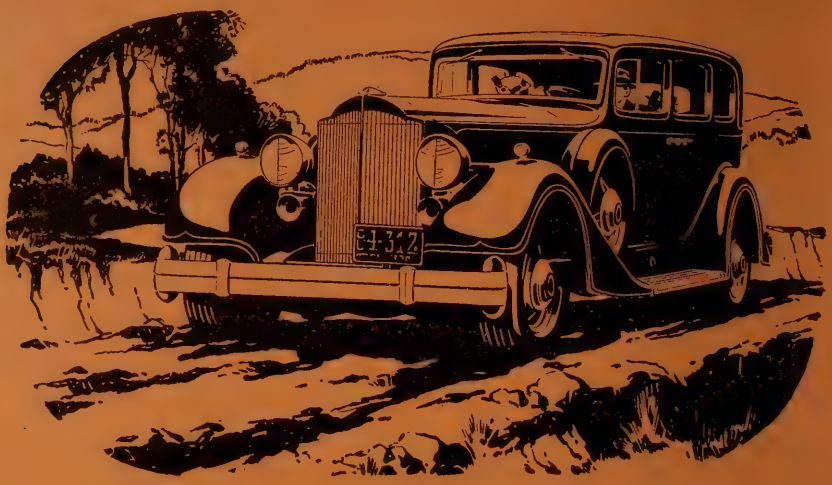
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FIFTY-THIRD SEASON, 1933–1934

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
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Theodorowicz, J.				
Tapley, R.	Mariotti, V.	Fedorovsky, P.		Knudson, C.
Leibovici, J.	Pinfield, C.	Leveen, P.		
Hansen, E.	Zung, M.	Del Sordo, R.		Gorodetzky, L.
Mayer, P.	Diamond, S.	Bryant, M.		Fiedler, B.
Zide, L.	Beale, M.	Stonestreet, L.		Messina, S.
Murray, J.		Erkelens, H.		Seiniger, S.

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.
	Avierino, N.	Deane, C.	
	Gerhardt, S.	Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.
Vondrak, A.	Moleux, G.	Frankel, I.	Dufresne, G.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka, E.
		Arcieri, E.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
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MONDAY EVENING, FEBRUARY 19

at 8.15

Bach Brandenburg Concerto No. 3 in G major, for String Orchestra

I. Allegro moderato.
II. Allegro.

Schubert . . . Symphony in B minor ("Unfinished") No. 8

I. Allegro moderato.
II. Andante con moto.

Strauss Symphonia Domestica, Opus 53

(In one movement)

There will be an intermission of ten minutes after the symphony

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Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

CONCERTO, G MAJOR, NO. 3 (OF THE BRANDENBURG SET) FOR THREE VIOLINS, THREE VIOLAS, THREE VIOLONCELLOS, WITH BASS BY THE CEMBALO JOHN SEBASTIAN BACH

(Born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750)

This composition is the third of the six Brandenburg Concertos. Completed on March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. This prince was provost of the Cathedral at Halberstadt. He was a bachelor, living now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. In May, 1718, Prince Leopold of Anhalt-Cöthen, at whose court Bach was Capellmeister, journeyed to Carlsbad to drink the waters. He took with him Bach and a quintet from his orchestra; also his clavicembalo with three "servants to care for it"; he was also thus attended when he visited Carlsbad in 1720. The Margraf may have been at Carlsbad, and as he was very fond of music and had his own orchestra, he undoubtedly attended Leopold's musical parties. At any rate, he gave Bach a commission. It was on March 24, 1721, that Bach—possibly some one at the Court—wrote a dedication in French:

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"A son altesse royale, Monseigneur Crétien Louis, Margraf de Brandenbourg, etc., etc., etc.

Monseigneur,

Two years ago, when I had the honor of playing before your Royal Highness, I experienced your condescending interest in the insignificant musical talents with which heaven has gifted me, and understood your Royal Highness's gracious willingness to accept some pieces of my composition. In accordance with that condescending command, I take the liberty to present my most humble duty to your Royal Highness in these Concerti for various instruments, begging your Highness not to judge them by the standards of your own refined and delicate taste, but to seek in them rather the expression of my profound respect and obedience. In conclusion, Monseigneur, I most respectfully beg your Royal Highness to continue your gracious favor toward me, and to be assured that there is nothing I so much desire as to employ myself more worthily in your service.

With the utmost fervor, Monseigneur, I subscribe myself,

Your Royal Highness's most humble and most obedient servant,

JEAN SEBASTIEN BACH.

COETHEN, 24 March, 1721."*

*Translation into English by Charles Sanford Terry ("Bach: A Biography"—London, 1928).



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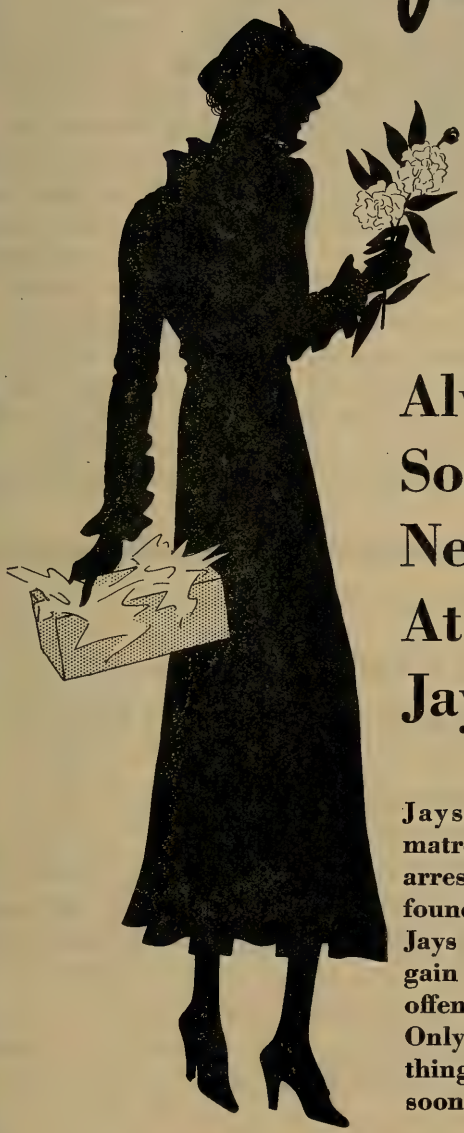
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These concertos—"Concerts avec Plusieurs Instruments"—were intended as a gift for the Margraf's birthday in March. Nothing is known about the reception in Berlin, nor is it positively known whether they were ever played at the palace of the Margraf. "The condition of the autograph suggests that, like the parts of the *Kyrie* and *Gloria* of the B minor Mass at Dresden, it was never performed by the recipient." It was the Margraf's habit to catalogue his library. The name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos were recorded. After the death of the Margraf in 1734, Bach's score was put for sale with other manuscripts in a "job lot." Spitta thinks that Bach's concertos were probably among "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)" or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were later owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin, No. 78 in the Amalienbibliothek. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

Bach retained a copy of the score and performed the music at

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Cöthen, by Prince Leopold's orchestra, reinforced by visiting players, before the concertos were offered elsewhere. "The first concerto is scored for two horns, an instrument just coming into vogue, of which Bach made no other use at Cöthen. His Capelle contained no horn player, and an entry in the accounts, under the date, 6 June, 1722, 'An die beyden Waldhornisten, so sich alhier hören lassen, 15 Thaler,' indicates with considerable certainty a performance of the Concerto and not improbably the first one" (C. S. Terry).

* * *

The first movement, in a somewhat different form, was used by Bach for the opening section—entitled a Sinfonia or Concerto—of his Whitsuntide cantata: "Ich liebe den Höchsten von ganzem Gemüthe," scored for two oboes, two horns, taille (oboe da caccia), three violins, three violas, three violoncellos, and continuo.*

I. G major, 2-2. The strings, divided into three groups, begin with a lively theme. The movement consists of developments in many forms of portions of this theme; for example, the motive of the first measure is used with a new figure in opposition; measures 4, 5, 6

*"At first sight it is a little startling to find that the merry opening movement is used again in the church cantata, No. 174. . . . Yet the incongruity would only be felt by those who, in the reign of Queen Victoria, made a hard and fast line between sacred and secular music."—J. A. Fuller-Maitland.

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are contrapuntally treated. A half-cadence on D introduces the working-out of motives from the third measure of the theme, while the initial motive of the first measure appears in violoncellos (and double basses), until the chief theme leads to a cadence, G major. A new episode is based on the second part of the second measure. When G major again comes, a new theme is opposed to the chief theme. The voices alternate in double counterpoint. At last the movement ends with the chief theme. "One passage," says Spitta, "is as fine as anything in the whole realm of German instrumental music. The chief subject is given out in the second violin part; the first violin then starts an entirely new subject, which next appears in the second violin, drawing in more and more instruments, and is at last taken up by the third violin and third viola and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several measures." Spitta refers here to a place near the middle of the movement.

In the original score there is a transitional measure, adagio, 4-4, "two big chords, forming what is known as a Phrygian cadence, and landing us for a moment in B major. Their purpose," thinks Fuller-Maitland, "clearly is to avoid the monotony of beginning the new

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movement in the same key as the old. We cannot but feel that these two chords are a poor substitute for the slow movement which, in the ordinary course of things, would have given the same relief; but even Bach may have felt the great difficulty of inventing a movement which would be a contrast to the two expressions of happiness without causing a feeling of incongruity."

To supply this want, some conductors have introduced as a second movement Bachrich's arrangement of an Andante from one of Bach's sonatas for violin solo. This was done when the concerto was played at concerts of the Philharmonic Society of New York, February 13, 14, 1903.*

II. Allegro, G major, 12-8. The theme started by the violins in succession and close imitation, then developed elaborately, is followed by other figures, which contend in alternation with the chief theme to the end.

* * *

The first performance by the Boston Symphony Orchestra in Bos-

*At a concert of the Chicago Symphony Orchestra, the interpolated Adagio was the slow movement of Bach's concerto for violin in E major, which he himself arranged as a piano concerto, changing the key from E major to D major. The Adagio in the violin concerto is in C-sharp minor; in the piano concerto in B minor. At the concert in Chicago, it was played in C minor.

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Boston, Mass., December 29, 1933.

To the Friends of the Boston Symphony Orchestra:

In June we made a special appeal to cover the remaining deficit for last year and the previous year, which at that time amounted to $51,603.20. Although this was a second appeal within a year, we were gratified by the response, which yielded $20,702.58. To this was added the unrestricted bequest of $20,000 from Judge Frederick P. Cabot. This reduced the deficit for the two years to $10,900.62. This result leads us to believe that support will be forthcoming when the needs of the orchestra are known.

The estimated operating deficit for the season of 1933–34 is	$123,154.64
Less estimated income from Endowment Fund	14,000.00
Estimated deficit for the season of 1933–34	$109,154.64
Plus previous deficits	10,900.62
Amount necessary to be raised by subscriptions	$120,055.26

The orchestra must, therefore, raise this year $120,055.26. This sum must come from gifts, additional income from concerts or further reduction of expense. While it is impossible to make an accurate comparison of the expenses of various orchestras, a general discussion has shown that our expenses compare most favorably with those of New York and Philadelphia, and that after our reduction of all salaries by ten per cent, and their reduction of twenty per cent, the minimum salaries of all the orchestras are practically the same.

Expenses have been reduced as far as practical. Soloists and new music are held to a minimum. Decrease in revenue from sale of seats is greater than the increase in the estimated deficit, and for this year at least there is little chance of increasing the revenue.

The contributions last year to the support of the orchestra were $67,213.68. It is obvious, from the estimated deficit of $120,055.26 for the current season, that it is necessary to almost double the amount of contributions for this season. It is hoped that each contributor will keep this in mind, as well as the desirability of influencing others to become contributors.

We must, therefore, rely on generous public support. A material reduction of the size of the orchestra would change it from a first class to a second class organization, and the civic pride of Bostonians in this outstanding orchestra should stir them to avoid such a calamity.

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BOSTON SYMPHO

Comparative Statement for the years 1931, 19

RECEIPTS	1931	1932	1933
Gross Income from Concerts	$579,521.87x	$558,598.68x	$547,771.55
Symphony Hall Rents, etc.	98,532.75	88,695.46	73,478.17
Programmes	42,718.24	33,059.14	22,480.96
Sale of Bound Volumes	788.50	382.75	234.00
Interest on Bank Balances	3,406.02	1,388.34	839.36
Sundry Receipts	1,334.18	655.91	141.29
Victor Record Royalties	4,918.65	2,700.47	2,187.27
Operating Income	$731,220.21	$685,480.75	$647,132.60
Payments and previous deficits	869,031.22	795,128.61	761,252.01
Operating Deficit	$137,811.01	$109,647.86	$114,119.41
Income Endowment Fund and Interest	18,092.00	16,429.26	16,005.11
Net Loss	$119,719.01	$93,218.60	$98,114.30
Subscriptions to deficit fund			
Received from appeal of November, 1932		$46,511.10	
June 1933, appeal		20,702.58	
Unrestricted legacy from Judge Frederick P. Cabot		20,000.00	87,213.68
Total deficit at the beginning of the season 1933-1934			$10,900.62

x Includes returns from Pops Broadcasting

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d 1933, at the close of business July 31, 1933.

PAYMENTS	1931	1932	1933
Expenses of Concerts, Rents, Travelling Expenses, Soloists, etc.	$190,103.50	$147,469.39	$145,711.25
Symphony Hall Maintenance	117,293.40	111,887.01	108,162.92
Programmes	36,680.63	31,857.84	22,689.56
Orchestra Salaries	461,914.57	457,610.45	417,572.36
Other Salaries	30,590.00	30,720.00	28,699.82
Insurance	1,718.25	1,711.58	1,562.55
Music	13,114.25	4,789.39	3,850.49
Sundry Expense	17,616.62	9,082.95	8,769.68
	$869,031.22	$795,128.61	$737,018.90
Deficit from previous years			24,233.11
			$761,252.01

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ton was on March 9, 1907, Dr. Muck conductor. It was subsequently performed October 22, 1910, Mr. Fiedler conductor; May 2, 1914, Dr. Muck conductor; Dr. Koussevitzky conducted it May 1, 1925, January 28, 1927, December 6, 1929.

UNFINISHED SYMPHONY IN B MINOR FRANZ SCHUBERT

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert

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was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820. It was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony,

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like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to rep-

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resent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm. "Take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) *Hüttenbrenner*
Symphony in B minor *Schubert*
1. Allegro } (MS. First time.)
2. Andante }
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage } *Herbeck*
2. Jägerglück } (First time.)
Symphony in A *Mendelssohn*

What was this "Presto vivace, D major," put on the programme

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as the third movement of the "Unfinished" Symphony? There are only nine completed measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.*

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868. The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel, conductor. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

*"Some years after the discovery of the 'Unfinished' Symphony, the Friends of Music instituted a search for another missing work, often referred to as the Ninth Symphony. The archives at Gastein were ransacked. They found no trace of the work they were seeking, but unexpectedly turned up a thin bundle of original manuscripts in Schubert's handwriting containing fragments of songs—the original of the 'Trout' quintet, and four pages bearing the notation in Schubert's handwriting 'Sketches for the Scherzo of the H moll.'

"The first public performance took place on Sunday, October 30, 1927, before the radio audience of America, when the sixteen stations of the Columbia Broadcasting System played the two movements of the Symphony and then surprised the audience by playing Schubert's sketches for the third movement, orchestrated by Mitya Stillman of New York."—R. L. Dinyon.



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GARAGE

Symphonia Domestica, Op. 53 Richard Strauss

(Born at Munich, June 11, 1864; living in Vienna)

When Richard Strauss was sojourning in London late in 1902, he said to a reporter of the *Musical Times:* "My next tone-poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous—a triple fugue, the three subjects representing papa, mamma, and the baby.* The symphony was composed in 1903. On the last page of the score is this note: "Charlottenburg, December 31, 1903." The score was published in 1904. It is said that Strauss received from the publisher a sum equivalent to nine thousand dollars for it.

The symphony was performed for the first time at the fourth and last concert of the Richard Strauss Festival in Carnegie Hall, New York, March 21, 1904, by Hans Hermann Wetzler's Orchestra.† The composer conducted. The concert began with a performance of Strauss's "Don Juan," and closed with a performance of "Also sprach Zarathustra." (It may here be said that Strauss's Symphony in F minor, Op. 12, was also performed for the first time in New York by the Philharmonic Society of that city and from manuscript on December 13, 1884, when Theodore Thomas conducted.)

The first performance of the Symphonia Domestica in Europe was at the Fortieth Festival of the Allgemeiner Deutscher Musikverein

*See The *Musical Times* (London), January 1, 1903, page 14.

†The late Henry T. Finck wrote that Wetzler "had the support of a millionaire. . . . It cannot be said that this festival was a brilliant success, notwithstanding the co-operation of the composer and his wife. The press was for the most part hostile; so much so that when, a little later, Strauss came across a fault-finder in Chicago, he asked: 'Are you perhaps from New York?'" This orchestra had been organized by Wetzler in 1903. It appears that it was not wholly adequate; in "Don Quixote" it broke down. There were fifteen rehearsals for the Symphonia Domestica. The Festival drew small audiences; the deficit was large.

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at Frankfort-on-the-Main, June 1, 1904. The composer conducted. The first performance in Belgium was at a *Concert Populaire,* November 13, 1904, when S. Dupuis conducted. The first performance in England was on February 25, 1905, at the Queen's Hall, London. Henry J. Wood was the conductor. The first performance in France was at a Colonne concert, Paris, March 25, 1906, when the composer conducted.

The first performance in Boston was at a concert of the Boston Symphony Orchestra (Dr. Muck, conductor) February 16, 1907. The symphony was played again in Boston by the Boston Symphony Orchestra, March 30, 1907; March 19, 1910; March 16, 1912; December 21, 1923; April 25, 1924; October 14, 1927; November 15, 1929; January 30, 1931.

The dedication of the symphony reads: "Meiner lieben Frau und unserm Jungen" ("To my dear wife and our boy").

The symphony is scored for piccolo, three flutes, two oboes, oboe d'amore,* English horn, clarinet in D, clarinet in A, two clarinets in B-flat, bass clarinet, four bassoons, double-bassoon, eight horns, four trumpets, three trombones, bass tuba, four saxophones *ad lib.*,† four kettledrums, bass drum, cymbals, triangle, tambourine, Glockenspiel, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses, two harps.

When the symphony was played in London for the first time, an

*The *hautbois d'amour, oboe d' amore,* was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The one was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, of Brussels.

†Strauss says, "only in cases of extreme necessity *ad libitum.*"

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"official" description was published, and an elaborate analysis was prepared by Messrs. Kalisch and Percy Pitt. The *Daily News* of February 23, 1905, published the former with a prefatory note:—

"In accordance with his custom the composer has not put forward a definite programme of his own, but, with some inconsistency, he has allowed a description to be made public,—with some inconsistency, because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the programme. The only indications given are in the subheadings to the separate sections of the symphony. The official description of the symphony runs as follows:—

" 'The symphony continues without a break, but has four well-defined sections:—

1. Introduction.
2. Scherzo.
3. Cradle-song and Adagio.
4. Finale: Double Fugue.

" 'The symphony is concerned with three main themes, that of the husband, that of the wife, and that of the child. The husband theme is divided into three sections, the first of which is marked "gemächlich" (easy-going, or deliberate), the second "sinnend" (meditative), and the third "feurig" (fiery). The first section of the symphony, the introduction, is devoted to an exposition and treatment of the chief themes, or groups of themes, its most striking feature being the introduction of the child theme on the oboe d' amore, an instrument which has practically fallen out of use. The composer himself has spoken of this theme as being of "almost Haydnesque

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simplicity." On this follows a very characteristic passage, which has been interpreted as representing the child in its bath. The scherzo bears the headings: "Elternglück—Kindliche Spiele" (Parents' Happiness—The Child at Play). Its chief theme is the child theme in a new rhythm. At its end the music suggestive of the bath recurs, and the clock strikes seven. We then come to the lullaby, where we have another version of the child theme. The subheadings of the adagio are: "Schaffen und Schauen—Liebesscene!—Träume und Sorgen" (Doing and Thinking—Love Scene—Dreams and Cares). This elaborate section introduces no new themes of any importance, and is really a symphonic slow movement of great polyphonic elaboration and superlatively rich orchestral color. The gradual awakening of the family is next depicted by a change in the character of the music, which becomes more and more restless, the use of rhythmical variants of previous themes being very ingenious; and then there is another reference to the bath music, and the Glockenspiel indicates that it is 7 A.M.

* * *

"'In this way we reach the final Fugue. The principal subject of this is also a new version of the child theme. Its subtitle is "Lustiger Streit—Fröhlicher Beschluss" (Merry Argument—Happy Conclusion), the subject of the dispute between father and mother being the future of the son. The Fugue (the chief subject of which is another variant of the child theme) is carried on with unflagging spirit and humor and great variety of orchestration, the introduction of the four saxophones adding fresh colors to the score. As the Fugue proceeds, the child theme gradually grows more and more prominent, and finally seems to dominate the whole score. Some new themes, all more or less akin to it, and all in the nature of folk-tunes, are introduced. The father and mother, however, soon assume their former importance, and the whole ends with great spirit and in the highest good humor with an emphatic reassertion of the hus-

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band theme with which it began, suggesting that the father had the last word in the argument.' "

Here we have the second section of the husband's theme characterized as "sinnend" instead of "träumerische." The latter is the term published in the score.

It may here be said that after the musical sentence characterized in the score as träumerisch," a short phrase, orchestrated for clarinet in A, two clarinets in B-flat, and a bass clarinet, is characterized by the composer "mürrisch,"—ill-humored, peevish, cross. This theme is used afterwards most sparingly. At the same time it is a singular fact that this section of the Husband theme is not mentioned in any "official" programme.

* * *

When Strauss was in New York, he wished that no programme of this symphony should be set forth in advance of the performance. As Richard Aldrich wrote, in the New York *Times*, of March 6, 1904: "He wishes it to be taken as music, for what it is, and not as the elaboration of the specific details of a scheme of things. The symphony, he declares, is sufficiently explained by its title, and is to be listened to as the symphonic development of its themes. It is of interest to quote the title, as he wishes it to stand. It is 'Symphonia Domestica (meiner lieben Frau und unserm Jungen gewidmet),' Op. 53, which is, interpreted, 'Domestic Symphony, dedicated to my dear Wife and our Boy, Op. 53.' It bears the descriptive subtitle, 'In einem Satze und drei Unterabteilungen: (*a*) Einleitung und Scherzo; (*b*) Adagio; (*c*) Doppelfugue und Finale.' (In one movement and three subdivisions: (*a*) Introduction and Scherzo; (*b*) Adagio; (*c*) Double Fugue and Finale.) It is highly significant that the composer desires these movements to be listened to as the three movements of a composition, substantially, as he declares, in the old symphonic form. He believes, and has expressed his belief, that the anxious search on the part of the public for the exactly cor-

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responding passages in the music and the programme, the guessing as to the significance of this or that, the distraction of following a train of thought exterior to the music, are destructive to the musical enjoyment. Hence he has forbidden the publication of any description of what he has sought to express till after the concert.

" 'This time,' says Dr. Strauss, 'I wish my music to be listened to purely as music.' "

When the symphony was performed at Frankfort-on-the-Main, the only programme note published in advance in *Die Musik* after the announcement of title and subdivisions was as follows: "The first theme, 'The Husband,' is in three parts: an 'easy-going' beginning (which recalls the beginning of the 'Pastorale Symphony') ; a continuation that is designated as 'meditative'; and a melody that rises 'in a fiery manner' on high. The second theme, 'The Wife,' is extremely capricious. The third theme, 'The Child,' is very simple, and in Haydn's manner. It is to be played by an oboe d'amore. From this theme springs the first theme of the double fugue, 'Assertion,' with which the second theme, 'Contrary Assertion,' is contrasted. The orchestra must be enlarged to one hundred and eight instruments, among them four saxophones. Richard Strauss refuses to give any further programme."

The symphony was performed for the first time in Berlin at the Philharmonic concert of December 12, 1904. Strauss conducted it. The programme books of the Philharmonic concerts, as a rule, con-

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tain minute analyses, with illustrations in notation of the orchestral works performed. The only note on the Symphonia Domestica was as follows:—

"This work, written in one movement, is divided" (or, rather, articulated) "into four subdivisions, which correspond, on the whole, to the old form of the sonata:—

"I. Introduction and development of the three chief groups of themes.
The husband's themes:
(*a*) Easy-going. (*b*) Dreamy. (*c*) Fiery.
The wife's themes:
(*a*) Lively and gay, (*b*) Grazioso.
The child's theme:
Tranquil.

II. Scherzo.
Parents' happiness. Childish play.
Cradle-song (the clock strikes seven in the evening).

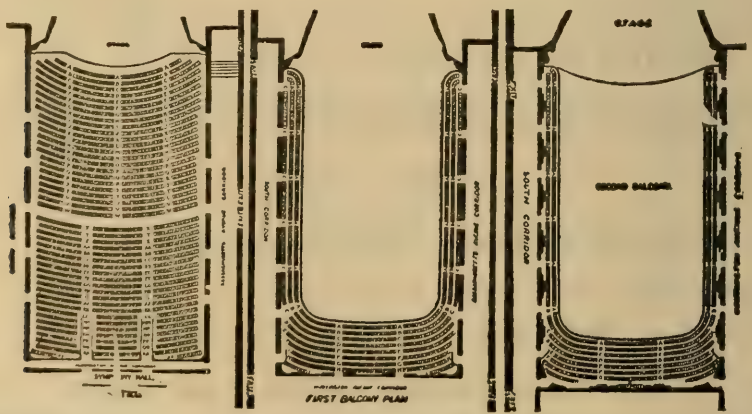
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IV. Finale.
Awakening and merry dispute (double fugue).
Joyous conclusion."

* * *

The symphony was given a few weeks before this in Dresden at a concert of the Royal Orchestra (November 15, 1904). The programme book contained three pages of general and innocuous remarks, with the conclusion that the composer here portrays his own family life; that he is outwardly "easy-going," occasionally "dreamy," but at bottom a "fiery" husband, who, although his wife is lively and graceful, yet remains the superior, who follows with inward joy the thoughts and feelings of his child—a man among men, one upon whom a kind fate has bestowed unconquerable humor. Then followed two pages and a half of thematic illustrations with the titles given above.

When the symphony was again played in Dresden, March 8, 1905 —this time under the direction of the composer and for the benefit of the fund for the widows and orphans of the members of the Royal Music Band—the identification of Strauss as the hero of his symphony was omitted.

It is plain that Strauss, like Mahler, does not believe in analytical programmes; but, unlike the latter, he is at least consenting to their appearance after a performance. Even when he was in New York he noted down the themes of his symphony for Mr. Aldrich, and they were published in the New York *Times* of March 6, 1904, before the performance. Furthermore, in the "Richard Strauss volume" of *Die Musik* (Berlin and Leipsic), second number of January, 1905, appeared in analysis, nine pages long, by Wilhelm Klatte, of this very symphony, which the author, a Berliner, wrote as one with authority.

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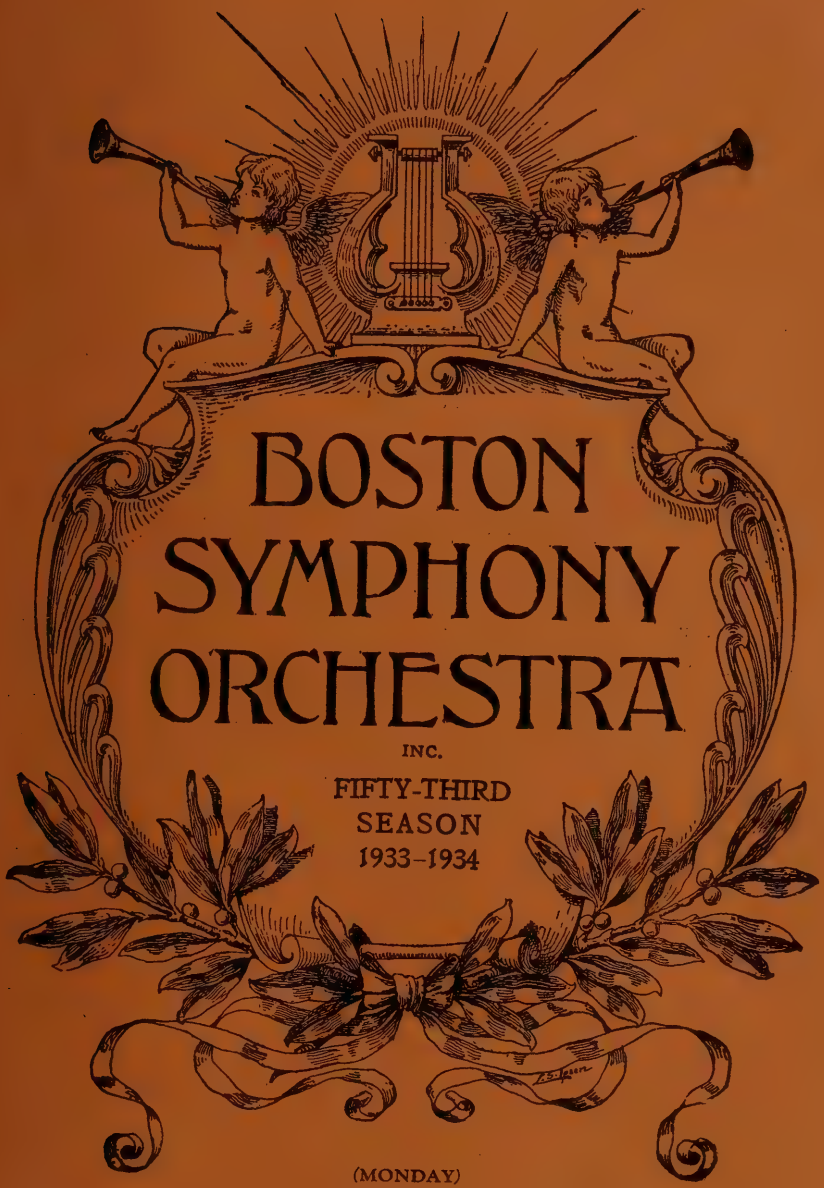
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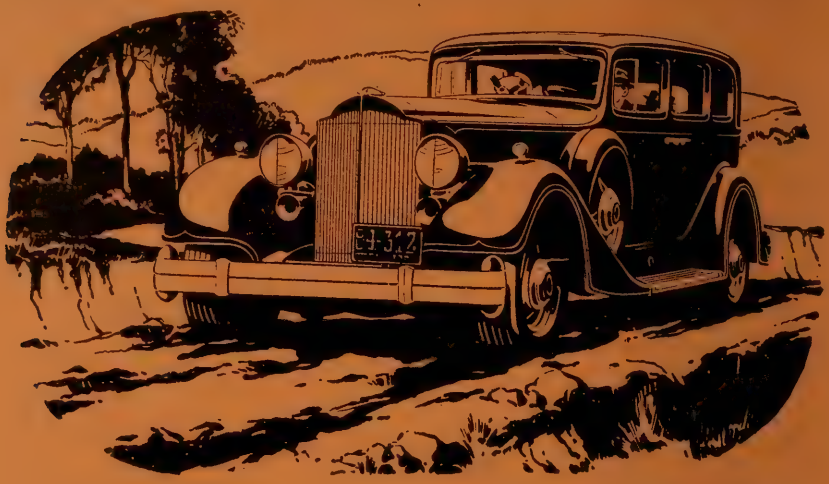
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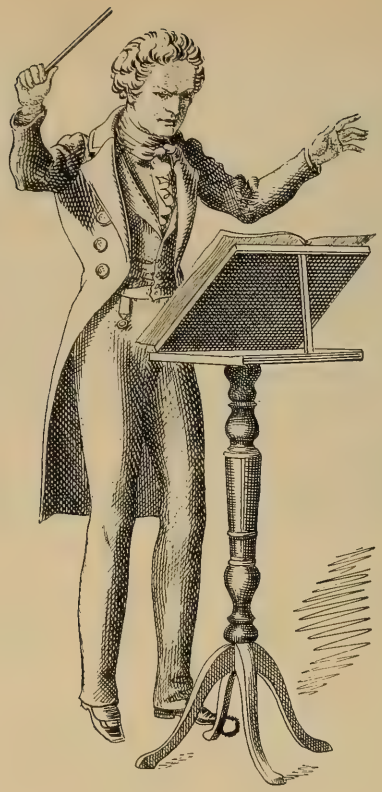
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Fifth Programme

MONDAY EVENING, MARCH 19

at 8.15

Vaughan Williams . . . Fantasia on a Theme by Thomas Tallis for Double Stringed Orchestra

Lalo . . . Concerto in D minor for Violoncello and Orchestra

I. Prelude: Allegro maestoso.
II. Intermezzo.
III. Introduction: Rondo.

Sibelius Symphony No. 2, in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

SOLOIST
ALFRED ZIGHERA

There will be an intermission of ten minutes before the symphony

City of Boston, Revised Regulations of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

FANTASIA ON A THEME BY THOMAS TALLIS FOR DOUBLE-STRINGED ORCHESTRA RALPH VAUGHAN WILLIAMS

(Williams: Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England, on October 12, 1872; living in London. Tallis: Supposed to have been born in the second decade of the sixteenth century in London; died on November 23, 1585)

This Fantasia was written for the Gloucester (Eng.) Festival of 1910 and first performed in the Gloucester Cathedral. The Fantasia was published in 1921. The first performance in the United States was at a concert of the Symphony Society of New York, Walter Damrosch conductor, on March 9, 1922. The first performance in Boston was on October 27, 1922, Mr. Monteux conductor.

The score contains this note:

"The second orchestra: two first violin players, two second violin players, two viola players, two violoncello players and one contrabass player—these should be taken from the third desk of each group (or in the case of the contrabass by the first player of the second desk) and should if possible be placed apart from the first orchestra. If this is not practicable, they should play sitting in their normal places. The solo parts are to be played by the leader in each group."

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Thomas Tallis, called "The father of English cathedral music," organist, retained his position in the Chapel Royal uninterruptedly from his appointment in the reign of Henry VIII. until his death in the reign of Elizabeth. The long list of his printed compositions and manuscripts not printed is to be found in Grove's Dictionary (revised edition).

For the following information we are indebted in part to the Programme Notes of the New York Symphony Society's concert already named.

In 1567 Tallis wrote eight tunes, each in a different mode, for Archbishop Parker's Metrical Psalter. (The famous tune of Tallis for "Veni Creator" is of this period.) The Cantus Firmus is in the tenor part. The explanatory note in the vocal score is worth quoting:

"The tenor of these partes (*sic*) be for the people when they will syng alone, the other partes (*sic*) put for greater queers, or to such as will syng or play them privately."

The nature of the eight tunes was thus described:

The first is meeke; deuout to see.
The second sad in majesty.
The third doth rage: and roughly brayth.
The fourth doth fawne; and flattery playth.

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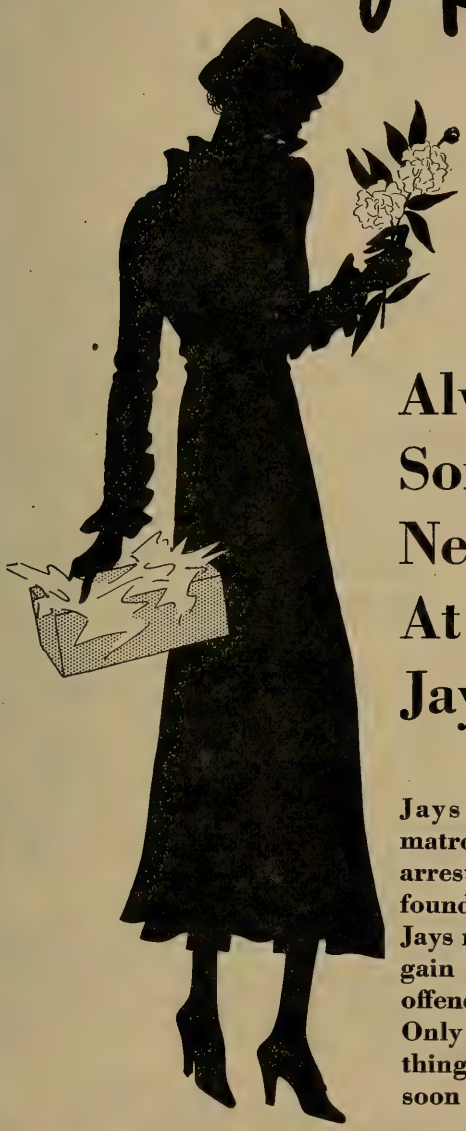
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The sixth bewaileth: it weepeth full sore.
The seventh tredeth stoute: in froward race.
The eyghth goeth milde: in modest pace.

Vaughan Williams chose the third tune for his Fantasia. Modern ears will fail to hear the raging and braying; but Tallis thought this tune appropriate for the second Psalm:

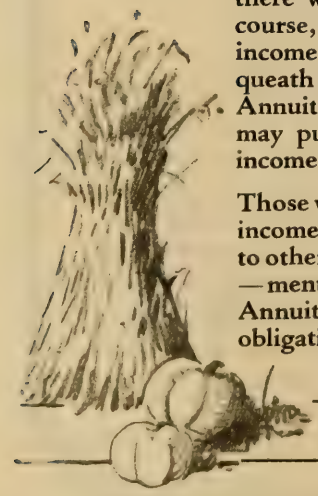
Why fumeth in sight: the Gentile spite
In fury raging stout?

The ecclesiastical character is preserved in this Fantasia by Williams, who retained the old harmonies, in spite of his modern instrumentation.

* * *

Little is known of the early life of Tallis. He is supposed to have been a chorister at St. Paul's Cathedral, or the Chapel Royal Henry VIII. frequently visited—Waltham. That may account for the appointment of Tallis as organist to the Abbey there. When he left Waltham, he was paid 20 shillings as wages and 20 shillings "in reward." He entered the Chapel Royal as a Gentleman. He was married in 1552, and lived with his Joan "in love full three and thirty years." In 1557 he received from Mary Tudor—he was one of the Gentlemen of her chapel—a twenty-one years' lease of the manor

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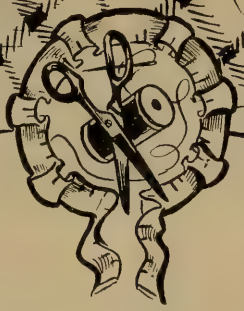
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of Minster, the only sign of royal favor shown him for nearly forty years of service, as he remarked in a petition to Queen Elizabeth, was granted to Tallis, in association with William Byrd, the monopoly of publishing music for a term of twenty-one years. They petitioned Elizabeth for the lease of lands to compensate them for losses from the working of the monopoly. Property to the value of £30 was leased to them without fine. Tallis was buried at Greenwich in the parish church, where a brass plate containing this epitaph was to be seen until the church was rebuilt early in the eighteenth century:

> Entered here doth ly a worthy Wyght
> Who for long Tyme in Musick bore the Bell:
> His Name to shew, was Thomas Tallys hyght.
> In honest vertuous Lyff he dyd excell.

Alfred Zighera, who sits at the first desk of the violoncello section in this orchestra, belongs to a family of distinguished musicians. The artistry of Bernard Zighera, the first harp of the orchestra, is well known to these audiences. Another brother, Léon, is a violinist of high repute in Europe. This virtuoso visited America in 1931, and appeared as soloist at a concert of the Monday Evening series of the Boston Symphony Orchestra on March 16, playing Mendelssohn's Concerto.

Alfred Zighera was born in Paris, January 14, 1898. He began to

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study the violoncello at ten, and entered the class at the Paris Conservatoire in 1914, taking the first prize in 1915. He was called to service in the war, and received the Croix de Guerre with two citations. Before coming to this country, he was for several seasons the first 'cellist of the *Concerts Koussevitzky* in Paris, and likewise in the *Société des Concerts du Conservatoire*. With Léon Zighera, he organized the Zighera Quartet. He has also cultivated the viola da gamba, and was a member of the *Société "Violes et Clavecin."*

CONCERTO FOR VIOLONCELLO AND ORCHESTRA

ÉDOUARD VICTOR ANTOINE LALO

(Born at Lille, January 17, 1823; died at Paris on April 22, 1892)

This concerto was first played at a Pasdeloup concert in Paris on December 9, 1877. The solo violoncellist was Adolf Fischer (1847–91*), a brilliant Belgian violoncellist, who died in a mad-house, a fate reserved, according to a curious tradition, for oboe players, distinguished or mediocre, rather than violoncellists. Fischer played the concerto the next year in several European cities. The first performance in Boston was at a concert of the Boston Symphony Orchestra on October 21, 1899, when Elsa Ruegger was the violon-

*Fischer studied with his father Joseph Fischer, a celebrated orchestral and chorus conductor, and later with Servais at the Brussels Conservatory. In 1868 he made Paris his dwelling place.

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cellist. This was her first appearance in the United States. The concerto has been performed at concerts of the Boston Symphony Orchestra in Boston by Jean Gérardy (October 19, 1901); Heinrich Warnke (February 10, 1912); Pablo Casals (March 6, 1915); Joseph Malkin (March 8, 1918); Jean Bedetti (April 1, 1927).

The orchestral portion of the concerto, which is dedicated to Fischer, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

I. Prelude. The movement opens, Lento, D minor, 12-8, with a resolute, fortissimo figure for strings and wind. Each phrase is answered by a strong chord for full orchestra. There is a short development of this figure. Recitative-like passages for the solo instrument lead to the main body of the movement, Allegro maestoso, D minor, 12-8. The pompous first theme is given to the solo instrument. The initial figure of the Introduction appears now and then in the orchestra during the development. The second theme, F major, is of a calmer nature. It is sung by the violoncello and developed at some length. Running passage-work leads to a return of the slow Introduction, A minor, for full orchestra. The free fantasia section is not long. The third part is in the orthodox manner, with the second theme in D major. The movement ends with a return, fortissimo, of the theme of the Introduction, D minor.

II. Intermezzo. This movement has the nature of a romanza, also of a scherzo. Two contrasted themes are alternately developed:

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one, Andantino con moto, G minor, 9-8; the other, Allegro presto, G major, 6-8. The melodic development is given to the solo violoncello.

III. The third movement begins with an Introduction, B-flat minor, 9-8, a recitative for the solo instrument. In the Allegro vivace, 6-8, the orchestra gradually goes from F major to D major. The movement is a brilliant rondo based on three themes, of which the second has more the character of a subsidiary motive.

ENTR'ACTE

PORTRAIT OF SIBELIUS

By Lucien Price

In Finland one has a sense of being half in a play by an optimistic Ibsen (supposing such a blend possible) and the other half in a novel by a genial Tolstoy (to indulge in a supposition equally extravagant). Being asked if this impression were true, my Finnish hosts smiled and said it was not far wide.

Järvenpää ("Lake's End"), where Dr. Sibelius lives, is a village thirty miles from Helsingfors, in a landscape of spruce and fir, tidal estuaries and freshwater lakes, which recalls Nova Scotia or Southern Maine, although the farmhouse architecture looks exotic.

(Continued on page 22)

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Estimated deficit season 1933–34	$109,154.64
Previous deficits	10,900.62
Total estimated deficit	$120,055.26
Less: Amount subscribed (either paid or pledged)	47,387.50
Balance needed	$72,667.76

Endowment Fund	$363,222.58
Endowment Fund, in memory of Henry L. Higginson	70,310.18
Endowment Fund, in memory of Richard C. and Ellen Sturgis Dixey	5,000.00
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Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

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In physique he gives the impression of being large and powerfully built, his head massive and sculpturesque, with the indices of will and intellect written in his strong jaw and broad forehead. His eyes, which are light blue, and habitually gentle, can also look flinty. The welcome he gives is cordial and his hospitality has even a touch of the grand seigneur. The villa has a twofold charm—abode of the artist-recluse together with the estate of a country gentleman, and, as the village includes a colony of artists, authors, and savants, he can have congenial society if he wants it, but mostly he does not, and a gentlemen's agreement is understood to exist whereby they leave one another alone.

The house is well stocked with books, for he reads omnivorously in Finnish, Swedish, German, French, and English, besides keeping up his Latin and Greek. Of these languages he speaks, in addition to Finnish and Swedish, German and French.

It is well known that he declines to talk of his creative process, less from any fear of disturbing the spring than because he considers such talk beside the point, since his music comes from his subconsciousness. "A man came here a few days ago," said he, "and

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asked me to give him a definition of my music. I was astounded! A definition of my music? *I* know nothing about it." But in the course of conversations, during which we were frequently discussing problems of artistic creation, he did give oblique glimpses into his own method. To dispose of the three stereotypes usual to writers about his music: influence of Greek and Latin classics, mood of Northern landscape, and impregnation with Northern mythologies, he said: "My classical training began when I was a little schoolboy with the customary 'mensa' and 'amo,' but of conscious modeling my orchestral style on the conciseness and precision of Greek and Latin I am certainly not aware. What I do find in the ancient classics is clearness of form, and"—this was said with great earnestness—"in them I find depth of feeling without sentimentality." The Finnish epic, the Norse sagas, and the poetic Edda of Saemund are, of course, amongst his intellectual living-room furniture. He speaks of them with minute knowledge, huge gusto, and almost boyish enthusiasm. In a discussion of the great gulf fixed between the thought of the Northern races and that of the Hebraic religions he instanced the violence of the passions and the immense vitality in the sagas in contrast to the submissive quietism of Christianity, and concluded with the remark, "No *'Durch Mitleid wissend'* there!" But had these Northern mythologies influenced his writing? "Not directly. One does not compose that way. Each art must speak its own language. If a writer about music, or about my music finds—let us say—landscape feeling in it, well and good: let him say so. But let it be understood that one does not come at the true inward-

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ness of music through analysis; and that in what the analyst writes he speaks not for the composer but for himself." One of his daughters said of him, "This disrelish for self-analysis is the reason he has so little in common with German composers. They are given to analyzing and theorizing about their art. He does not speak that language."

His method of composition is to sketch and resketch with great care. This goes on a long while. When it is done, the work may be said to be finished, for the actual writing out of the symphony in full score often takes only two or three weeks. He does not compose at the pianoforte. One evening I remarked, "If people ask me what your house is like, I shall have to confess that I haven't seen a stick of your furniture so far." "You can tell them," said he, "that my pianoforte is a Steinway." "Do you use it much?" "Not now. My music is all in my head." Thus his composing goes on in his solitudes and at his writing-table; only occasionally was he wont to use the pianoforte, for he thinks orchestrally, and were he to use the instrument in the early stages of composition the tone-color characteristic to the pianoforte would blur and overlay his orchestral colors. "Our memories of our childhood at Järvenpää," said his pianist daughter, "are stirring: as far back as we can think we can remember waking in the night to hear him" (her gesture, indicated with the fingers of both hands, was that of searching out

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complicated intervals on the keyboard) "striking chords. Composing? More, I think, verifying or satisfying his ear. . . . Our childhood was also very serious. Life was not easy for our father, and we had to be kept quiet, for either he was working or he was asleep. We must not scream or chatter, and above all we must not sing. That is why among us daughters there is not a singer." But she agreed that their singing might be deemed to have perished in a good cause.

Among his compositions Sibelius speaks with especial affection of his violin concerto and how he enjoyed writing it.

"The violin, as I remember, was your instrument, and I like the idea of your having played it, when a boy, out of doors in the country and solitude."

"It was on a great rock beside a lake," he particularized, "and a much grander lake than this. You must not expect me to grow very enthusiastic over this lake. I have been accustomed to much finer."

One afternoon under the golden sun of August, Mme. Sibelius had the coffee service carried down to a cluster of garden chairs and benches at a table where the foot of the knoll is shaded by pines and silver birches. A fresh breeze in the foliage set flickers of sun and shade rippling on the gravel paths, grass plats and hill slope. In the field close at hand peasants were reaping the yellow rye, and beyond their grain-sheaves the lake gleamed goldenly under the westering sun.

"That room opening to the balcony by French windows," said Dr. Sibelius, "is my study. I have the view over fields and lake and all the sunsets. And the cranes interest me immensely; they are very great friends."

"Your study seems to be a large room."

"No. Small. I prefer working in a small room. We have a family



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joke about it: 'In a small room thoughts grow great; in a great room thoughts might grow small.' "

The question arose whether it was best to keep regular working hours.

"I know it is supposed to be a good rule," he conceded, "but I never could accomplish my best work that way. It is no doubt excellent for scientific men, but," he quoted Goethe's dictum to Eckermann, " 'My counsel is to force nothing and rather to trifle and sleep away all unproductive days and hours, than on such days to compose something that will afterwards give no pleasure.' "

He evidently knows Eckermann's *Conversations with Goethe* from end to end, for he dipped into it freely and repeatedly, made some highly amusing comments on Goethe's "successively renewed youth" and on his estimate of Byron as "one of the world's most productive natures"; but he also spoke with profound respect for Goethe's capacity for work sustained up to the very day before his death. "It is like Beethoven on his deathbed studying the scores of Handel, and, when death did come—during a thunder storm—raising his clenched fist, to fall back like a crushed Titan. These are the grandeurs of the human spirit, and it makes one marvel at the passion and might of man. They seldom rise to greater heights than in such lives."

Those three great pages of Eckermann in which Goethe speaks of "the demoniac" were mentioned.

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"It is fourth dimensional," said Sibelius. "I believe that faculty has always existed in men, and that the ancients had it, but that it must be repeatedly rediscovered."

Someone remarked that the Gretchen tragedy in *Faust* is not indicative of what Goethe himself ever was but of what he feared that he might become.

"That is what every artist does," exclaimed the composer. "He creates not what he is, but what he might be, or what he wishes he were."

The long period which elapsed between the first performance of his Fourth Symphony and its tardy acceptance by the public was a heavy disappointment to Sibelius, for it is in this work that he is first completely himself at full stature; but he is now resigned to these delays and expects them. He has even said that each successive Symphony needs from ten to twenty years to make itself understood. Moved by a remark about the slowness to comprehend Beethoven's last quartets, he resumed:

"Yes. A German composer, a young man of some eminence, came here to see me. As our conversation went on, he asked my advice and I recommended him to read the last quartets of Beethoven. He replied that there was nothing in them for him. I said no more. What I thought was, 'Evidently you were not born to read them!.'"

His life at Järvenpää is secluded, although he has more visitors than (one suspects) he altogether cares for. It is varied by travel to England, to Germany, and to Italy, of which he is especially fond.

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In earlier days they went frequently to concerts in Helsingfors, returning by a midnight train. There was an earlier one which they generally missed, and it was an anxious suspense whether the conductor would speed up the finale of the last symphony in time for them to catch the early train, for the last one was known as a "Bummel Zug," and I got the idea that one needed a strong heart to ride on that train. "In fact," said Dr. Sibelius, "the train was a Pan-Athenæan which rapidly threatened to become Homeric!" and when they did arrive at Järvenpää there was still the two-mile tramp in deep snow and pitch darkness.

He is undisguisedly sensitive to landscape beauty. One evening after dinner, as we sat in the music room, before the maid climbed on a chair to light the candles in the chandelier, he interrupted the conversation to turn all eyes to a sunset sky flaming over the pine tops—a varnished glistening of hot, cherry red at the horizon, and cool watery green above, clear as a lake, which he said reminded him of the color of the water at Niagara. "We love the quiet out here," he added, "there is less to distract one from listening to the *Voces Intimae.*"

It is what Turgenev would have termed "A House of Gentlefolk," living quietly a life of great distinction, and no portrait of the composer is a true likeness which does not include the features of Mme. Sibelius, for it is she who, by devoting herself to the creation of an harmonious environment, has contributed largely to the creation of his works themselves. She comes of a distinguished Finnish family, the Järnefelts, notable for authors, artists, and musicians, and the intellectual union between her and the composer is very marked. The range of his interests is, of course, enormous, and the feel of his mind, so actively creative, is as different from that of the merely acquisitive scholar as the heave of an ocean groundswell is from the ripple of a land-locked lake. His conversation will range from the choric odes of the *Prometheus Bound* of Æschylus (which he did *not* employ for his *Oceanides*) to the Essays of Emerson, and he asks if those fine trees are still in the dooryard at Concord. Having en-

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deavored to let him speak mainly for himself, let me speak briefly of what I saw, or thought I saw, in his face. It is the iron of his struggle here in the seclusion of this country place to say in music not what the publics in various musical capitals might be supposed to like, but what is in his mind and heart to utter. It is the grimmest battle any artist has to fight. He has fought it and won. The marks of it are in that powerful jaw and in those steely blue eyes, which can also be so gentle. How and when that look of iron came into him was revealed quite inadvertently by one of his former neighbors at Järvenpää, the windows of whose villa looked across wide meadows to the study of Sibelius.

"Often when I woke in the night," said he, "I would see his lights burning. He worked, frequently all night, by the beams of two tall thick candles like those on a church altar."

"The candles lasted a good while?"

"Indeed no! A pair of them would be burned down to their sockets in one night."

And when dawn came graying into the windows, there lay the written pages. . . .

* * *

Dr. Sibelius was evidently touched by the cordial warmth which is felt for his music here, and on our final evening together said: "Take my greetings and my gratitude to the friends of my music in America."

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Symphony No. 2, D major. Op. 43

Jean Julius Christian Sibelius

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Georg Schneevoight,* an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppres-

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine kleine Nachtmusik," and Strauss's "Don Juan."

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sion. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings lead to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums, double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff,* molto largamente, the second and expressive theme is sung by some of the first violins, violas, violoncellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major,

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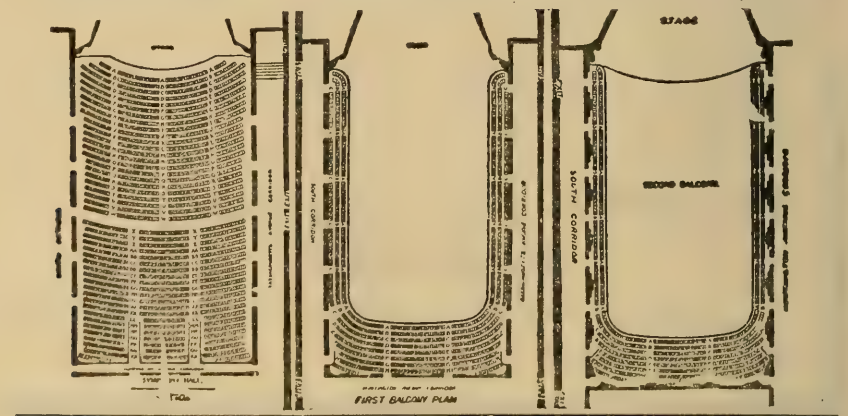
12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos. There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half realized in the earlier work is distinct and important in this. It is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his 'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld [New York, 1920]).

* * *

Mr. Cecil Gray finds in the Second Symphony a great advance over the first. "If the First is the very archetype of the romantic picturesque symphony of the latter part of the ninteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of its dynasty and in many ways the best; the Second is the beginning of a new line, and contains the germs of immense and fruitful development. In addition, apart from an occasional suggestion of Tchaikovsky, it is entirely personal and



original in idiom from beginning to end." He speaks of the inversion of the usual construction of a first movement; for Sibelius introduces "thematic fragments in the exposition, building them up into an organic whole in the development section, then dispersing and dissolving the material back into its primary constituents in a brief recapitulation. . . . In this movement one can detect several distinct groups of thematic germs, none of which can claim the right to be regarded as the most important." Nor in the second movement does one find the contrast between a lyrical chief subject and a more virile second subject. A second lyrical subject enters, for "The melancholy, reflective first subject is quite unequal to the task of coping with the violent opposition it arouses." The Scherzo is more conventional in form and style, apart from the Trio, "which is built upon a theme beginning with no fewer than nine repetitions of the same note." The Finale follows the tradition. It is "ceremonious, rather pompous, perhaps, here and there. In these days of cynicism and disillusion, it is of course the fashion of sneer at the convention of the 'happy ending,' of which the orthodox symphonic Finale is the musical equivalent, and it is certainly true that most modern attempts to conform to it ring hollow and insincere. We of the present generation simply do not feel like that; we find it difficult to be triumphant, and we have no doubt excellent reasons for it. The fact remains that it is a weakness and a deficiency in us, and there is something of sour grapes in the contemporary attitude towards those artists of an earlier generation who have achieved the state of spiritual serenity, optimism, and repose which makes it possible for them to conclude a work convincingly in this manner. Sibelius is one of them; his triumphant final movements, so far from being due to a mere unthinking acceptance of a formal convention, correspond to a definite spiritual reality."

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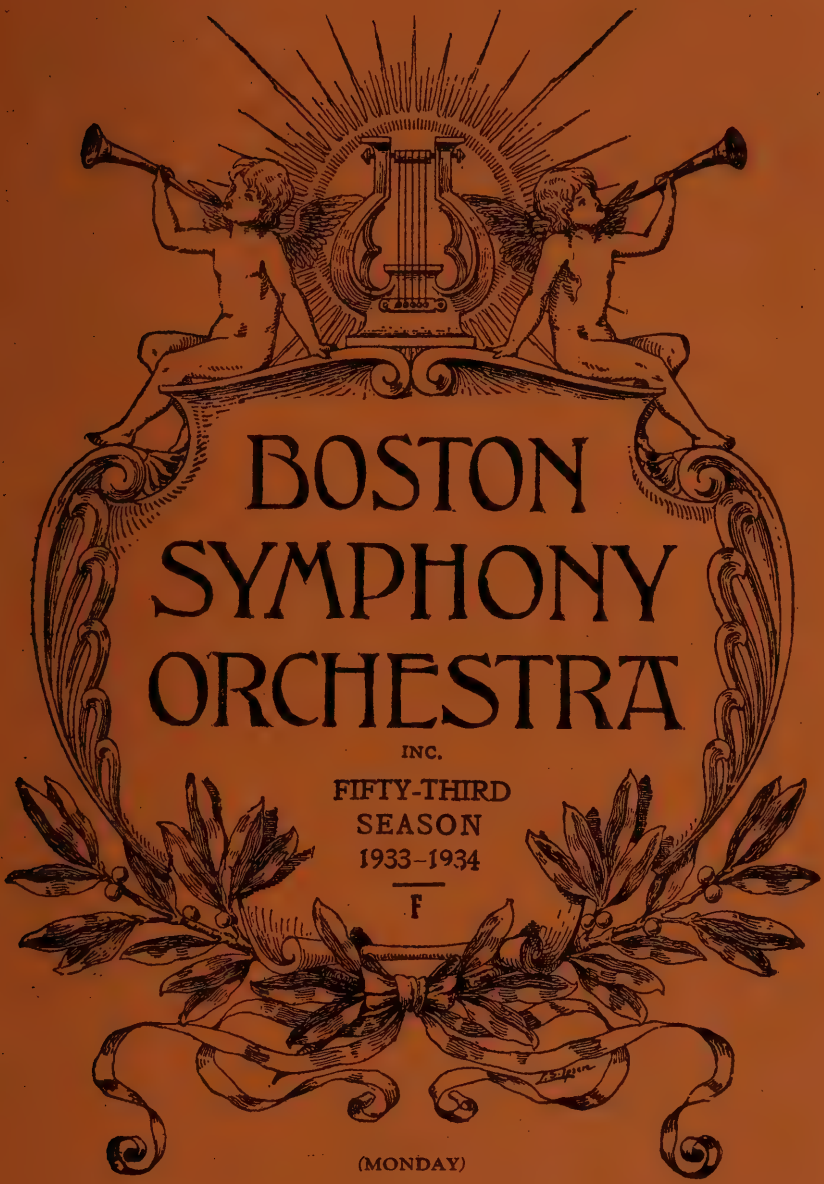
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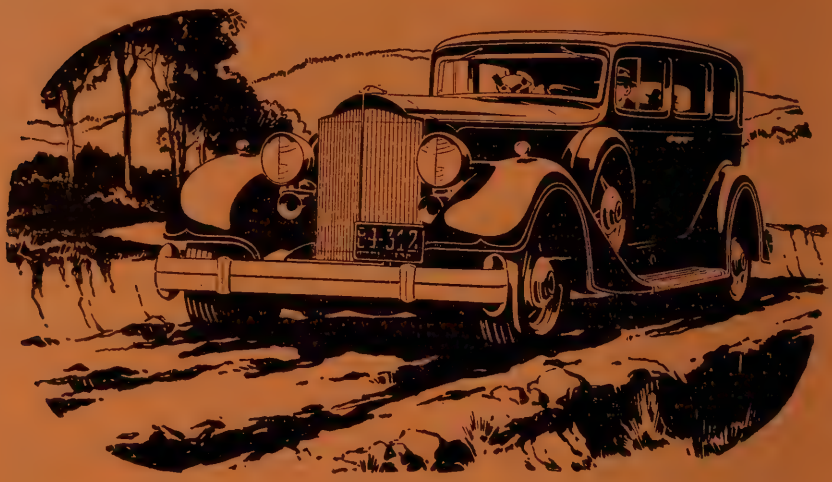
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
AND JOHN N. BURK

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Boston Symphony Orchestra

Fifty-third Season, 1933–1934

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.	Elcus, G.	Lauga, N.	Sauvlet, H.	Resnikoff, V.
Concert-master	Gundersen, R.	Kassman, N.	Cherkassky, P.	Eisler, D.
Theodorowicz, J.				
Tapley, R.	Mariotti, V.	Fedorovsky, P.	Knudson, C.	
Leibovici, J.	Pinfield, C.	Leveen, P.		
Hansen, E.	Zung, M.	Del Sordo, R.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Bryant, M.	Fiedler, B.	
Zide, L.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Krips, A.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.
	Avierino, N.	Deane, C.	
	Gerhardt, S.	Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.
Vondrak, A.	Moleux, G.	Frankel, I.	Dufresne, G.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka, E.
		Arcieri, E.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Macdonald, W.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Valkenier, W.	Singer, J.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Gebhardt, W.	Voisin, R.	Adam, E.
	Hain, F.	Mann, J.	

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Serenade for Strings, Op. 48

I. Pezzo in forma di Sonatina: Andante non troppo; Allegro moderato.
II. Valse.
III. Elegia: Larghetto elegiaco.
IV. Finale, Tema Russo: Andante; Allegro con spirito.

Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto; moderato con anima, in movimento di Valse.
II. Andantino in modo di canzona.
III. Scherzo "pizzicato ostinato": Allegro.
IV. Finale: Allegro con fuoco.

There will be an intermission of ten minutes before the symphony

(For an announcement of next season's concerts, see page 27)

SERENADE FOR STRING ORCHESTRA, OP. 48* . PETER TCHAIKOVSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky wrote to his friend Nadejda Filaretovna von Meck from Kamenka, on October 22, 1880: "You can imagine, dear friend, that recently my Muse has been very benevolent, when I tell you that I have written two long works very rapidly: a Festival Overture for the Exhibition and a Serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth of enthusiasm; therefore it has no great artistic value. The Serenade, on the contrary, I wrote from an inward impulse; I felt it, and venture to hope that this work is not without artistic qualities." The overture was "The Year 1812," Op. 49, written for the consecration of the Cathedral of the Saviour, Moscow. Nicholas Rubinstein had requested it. "Nothing is more unpleasant to me," wrote Tchaikovsky to Mme. von Meck, "than the manufacturing of music for such occasions. . . . But I have not the courage to refuse."

On September 5, 1881, he wrote to Mme. von Meck from Kamenka: "I wish with all my heart you could hear my Serenade properly performed. It loses so much on the piano, and I think the middle movements—played by the violins—would win your sympathy. As regards the first and last movement you are right. They are merely a play of sounds, and do not touch the heart. The first movement is my homage to Mozart; it is intended to be an imitation of his style, and

*Last performed at these concerts, January 18, 1918.

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The Serenade, dedicated to Constantin Albrecht, was performed for the first time at Moscow, January 28, 1882. Erdmannsdörfer conducted the performance.

There are references to the Serenade in other letters of Tchaikovsky. He heard a performance of it at Tiflis in April, 1886, at a concert of the Musical Society, by "a very poor, thin orchestra . . . to a public which was conspicuous by its absence. . . . I had certainly not expected to find my music so widely known in Tiflis. My operas are played oftener here than anywhere else, and I am pleased that 'Mazeppa' is such a great favorite." A concert consisting wholly of his works was given at Tiflis in his honor that month. Tchaikovsky conducted the Andante and Valse at a concert in Leningrad, March 17, 1887, when he appeared there for the first time as a concert conductor. The Serenade was performed at his first concert in Hamburg, January 22, 1888. The Elegia at Prague, February 19, 1888, and the whole Serenade, February 21; at Paris in February, 1888, played by Colonne's orchestra at the house of N. Benardaky, and at Châtelet concerts March 4 and 11; at a Philharmonic concert in London in March, 1888, when he made his first appearance there —"The Serenade pleased most, and I was recalled three times, which means a good deal from the reserved London public. The

*The translation of these letters is by Mrs. Rosa Newmarch.



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Variations (from the Third Suite) were not so much liked, but all the same they elicited hearty applause."

The first performance of the Serenade in the United States was at a concert of the Symphony Society of New York, Dr. Leopold Damrosch conductor, January 23, 1885. The first performance in Boston was a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, October 13, 1888. The serenade was played here by the Boston Symphony Orchestra, led by Mr. Paur, on October 14, 1893. This was Mr. Paur's first appearance as conductor of the Orchestra.

I. Movement in the form of a Sonatina. Andante non troppo, 6-8 A minor. Allegro moderato, 6-8 C major. The Allegro, preceded and followed by the Andante, is practically in the traditional sonatina form; "an abridgment of the sonata-form with a shorter exposition and less elaborate working out." The second theme, G major, given to the first violins and the violas in octaves, rises to full force and leads back to the chief theme. The second theme then appears in the ruling tonality.

II. Valse: Moderato, Tempo di valse, 3-4, G major. Mr. Apthorp found that the melody has "something of the Spanish character, a quality which is, however, not additionally emphasized by any essentially Spanish rhythm in the accompaniment."

III. Elegia: Larghetto elegiaco, 3-4, D major. There are two motives. The second, poco più animato, is accompanied by triplets pizzicati. After the climax a cadenza for first violins brings in the

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return of the first theme. In the Coda the second motive is used, but the first brings the end.

IV. Finale. Tema Russo. Andante, 2-4. Allegro con spirito, 2-4. C major. The theme of the Andante is given to the first violins. In the Allegro two subjects are employed: the first of a jig-like nature; the second is given to the violoncellos. After a general pause violoncellos and double-basses have the theme of the introduction to the first movement, *fff*, Molto meno mosso, marcatissimo. Thus a relationship between this theme and the chief theme of the final Allegro is shown.

ENTR'ACTE

"WHY SHOULDN'T THEY?"

By R. W. S. Mendl

(From *The Chesterian*)

There is a tendency on the part of some critics, especially in this country, to turn up their noses when certain composers "let themselves go." We have, I suppose, a reputation to uphold in these matters: we pride ourselves on our reserve, our "sangfroid," our spirit of compromise, and therefore some English writers on music, either instinctively or from what seems a mistaken sense of duty, are inclined to frown on anything which in their view savors of excess—particularly if it be excess of emotion.

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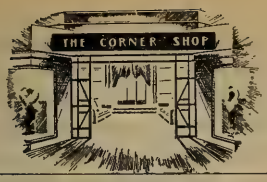
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We have heard a good deal of the "extravagance" of Berlioz from those who conveniently ignore the numerous instances of exquisite delicacy and serenity to be found in his work. But in the finale of the *Symphonie Fantastique* he is portraying a wild, grim, supernatural scene in which the spirit of the artist's lady love, in a weird and horrible form, appears and dances at the Witches' Sabbath. The music is magnificently vivid and descriptive—a kind of hell on earth. We might as well object to Dante for his lurid descriptions of the tortures of the Infernal regions, or Shakespeare for putting those terrible curses into the mouth of King Lear. When a composer is writing music for an *Orgy of Brigands,* as in the Finale of *Harold in Italy,* or depicting a man being swept off to the Abyss, as in *La Damnation de Faust,* why, the more he "lets himself go" the better, and it would be hard to imagine anything more convincing than Berlioz' treatment of these stirring events.

Tchaikovsky is another victim of this attitude of misguided disdain. We are told that he wears his heart on his sleeve; that he indulges in extremes either of woe or of ecstatic rapture. Why shouldn't he? It was part of his Slavonic temperament to pour forth his emotions unashamedly. In the process, he showed himself to be the greatest writer of complete melodies since Schubert, though, incidentally, this gift is combined with a mastery of symphonic construction and of orchestration which few can rival. The Fifth and Sixth Symphonies are two of the most human documents in the world of music, and, whatever the superior-minded critics may say about them, they invariably "bring down the house." (No one

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present is likely to forget the scene of enthusiasm which greeted the superb performance of the Fifth Symphony at the B. B. C. London Music Festival, and which I am sure Koussevitzky and the orchestra would not wish to claim as having been intended entirely for them.) Those critics who decry Tchaikovsky today in no way represent the enlightened opinion of the majority of music lovers.

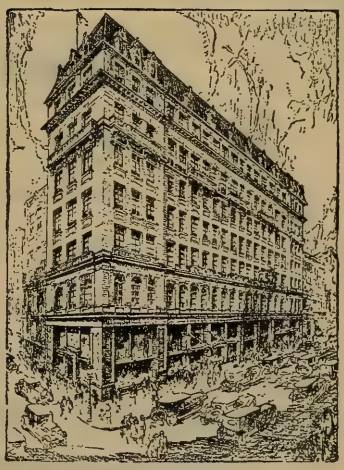
There was a time when the love-music of *Tristan and Isolde* was resented, as being voluptuous, but there is frequently a good deal of confusion of thought in the use of that adjective. In any case, Wagner was not attempting to convey the immature emotions of adolescence, and it would scarcely have been appropriate if he had given us a musical equivalent of "in the spring a young man's fancy lightly turns to thoughts of love." He was seeking to portray the ardent passion of two hot-blooded human beings who were so wrapt in one another, body and soul, that their mutual love was all-in-all to them—and magnificently he achieved his purpose.

There is indeed something very strange in this idea of objecting to music for being entirely appropriate to its subject. Parts of Stravinsky's *Sacre du Printemps* are certainly wild and primitive—crude, if you like to call them so; but they are thoroughly in keeping with the orgiastic ritual which they are intended to portray. The battle in *Ein Heldenleben* remains a fierce onslaught on our senses even to this day—more than thirty years since it was written. That is surely a tribute to Strauss' powers of description, not a fair cause for complaint. The only justifiable criticism in these cases

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would be that the squibs are damp and somehow fail to go off—but I submit that on the contrary they are still full of fire.

The same curious, muddle-headed, attitude underlies the objections made to the Finale of Beethoven's Ninth Symphony. We are told that it is "wild," "boisterous," even "vulgar!" Let us ask ourselves for a moment what the composer's aim was. He was seeking to express Joy, in the fullest meaning of the term, and a sense of universal brotherhood. There can be no doubt that he succeeded triumphantly in achieving that object. If we read Schiller's words, the way in which Beethoven transmuted them into music and transcended them by the power of his greater genius, is clearly revealed.

One of the critics somewhat contemptuously described the art of Delius as "music for lotus-eaters." The phrase is hopelessly inadequate as an account of many aspects of this composer's genius, which is far more many-sided than the writer in question seems to have realized. But even if it were true of certain works of his, I suggest that there is room for the musical expression of moods of reverie and the idyllic contemplation of nature. Just that kind of thing had not been done before, and perhaps even the taste of a little "lotus" would do no harm in this hectic twentieth century of ours and might be beneficial to our trusty critic!

It is essentially the same spirit which prompted a newspaper attack on Sir Henry Wood's performance of *Israel in Egypt* at a B. B. C. concert a few years ago, on the ground that at his hands the choruses did not possess "Handelian dignity." Now, no one could

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be more gloriously dignified than Handel, when the occasion demanded it. But in *Israel,* as elsewhere, he was concerned much more with being dramatic and vivid. He was not voicing his own religious feelings, but—like a true musical dramatist—the real spirit of the early books of the Old Testament, to an extent which, except for Mendelssohn's *Elijah,* has had no counterpart in music until the production of Walton's oratorio *Belshazzar's Feast.* The God portrayed in Handel's work was a warlike Deity who rejoiced in the destruction of the enemies of His chosen people, and "dignity" was not quite what was wanted for setting such words as "He hath triumphed gloriously" or "The horse and his rider hath He thrown into the sea," any more than for depicting hailstones, frogs, and other plagues which the composer embodies so marvellously in his score. Some of Sir Henry's *tempi* seemed too fast, but the essential character of Handel's music was fully brought out by his highly vitalized interpretation, even though—I might almost say, just because—it was not "dignified."

When, therefore, composers give full vent to their imagination in such ways as I have mentioned, the true criticism, I suggest, is not to find fault on the ground that they have not acted differently and in a way which would have laid flattering unction to some narrow-minded critic's sense of decency, but to judge the music according to the measure of success with which it achieves the composer's object.

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Symphony in F minor, No. 4, Op. 36. Peter Iljtsch Tchaikovsky

(Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23, of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The Andante and the Scherzo were played in Boston for the first time at a Symphony Concert, October 18, 1890. Mr. Nikisch con-

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ducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 18, 1896, Mr. Paur conductor. The symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904; October 21, 1905; October 16, 1909; February 10, 1912; February 14, 1914; March 3, 1916; December 28, 1917; November 25, 1921; March 26, 1926; October 28, 1927; October 31, 1930.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. Born in the village Snamensk, government of Smolensk, February 10, 1831, she married in 1848 an engineer, and for some years knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was

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left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Joseph Kotek, a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; pure in thought and action; a woman that was compassionate, not sentimental.

The composer wrote to her on May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am



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in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote in August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejdna Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in

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Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

*There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukov. The wedding was on July 18, 1877 He left his wife at Moscow, October 6 of that year.

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In a long letter to Mme. Meck from Florence, March 1, 1878, Tchaikovsky gave the programme of the Fourth Symphony, with thematic illustrations in notation:—

"The introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealousy provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed

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Overture to "Leonore" No. 3 Op. 72 — III. December 18

BRAHMS

Symphony No. 1, in C minor, Op. 68 — I. November 6

Concerto for Pianoforte No. 1 in D minor, Op. 15
Soloist: LEONARD SHURE — III. December 18

DEBUSSY

Two Nocturnes: Nuages; Fêtes — III. December 18

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Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel)
Solo Violins: R. BURGIN, J. THEODOROWICZ
Solo Violoncello: J. BEDETTI — II. November 27

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Concerto in D minor for Violoncello and Orchestra
Soloist: ALFRED ZIGHERA — V. March 19

MOUSSORGSKY

Prelude to the Opera, "Khovanstchina" — II. November 27

MOZART

"Eine Kleine Nachtmusik," Serenade for String Orchestra (Koechel No. 525) — I. November 6

PIERNÉ

Divertissements on a Pastoral Theme, Op. 49 — II. November 27

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SCHUBERT

Symphony in B minor ("Unfinished") No. 8 — IV. February 19

SIBELIUS

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STRAUSS

"Ein Heldenleben," Tone Poem, Op. 40 — II. November 27

Symphonia Domestica, Opus 53 — IV. February 19

TCHAIKOVSKY*

Serenade for Strings, Op. 48

Symphony No. 4 in F minor, Op. 36 — VI. April 23

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Three Pieces for Orchestra, after a Tale of Edgar Allen Poe, Op. 59 — I. November 6

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Fantasia on a Theme by Thomas Tallis for Double Stringed Orchestra — V. March 19

*The programme of April 23 was a part of the Tchaikovsky Festival.

hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have

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nothing to do with reality; they are unintelligible, bizzare, out-at-elbows.

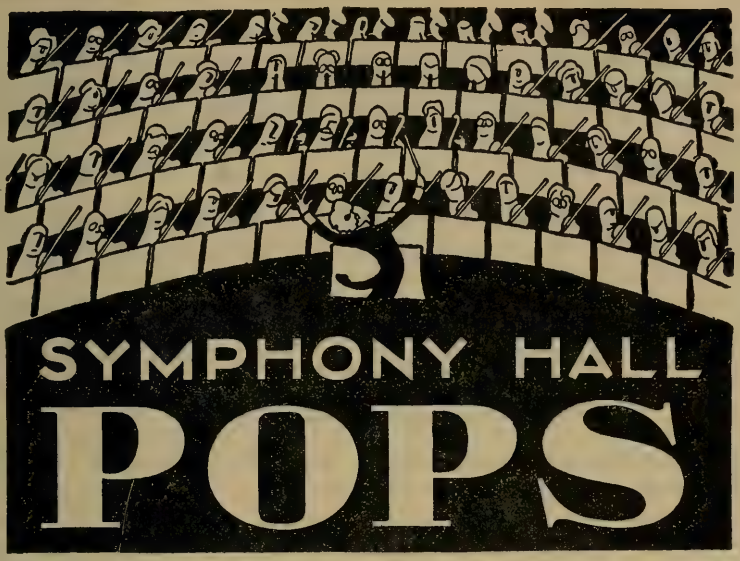
"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

In December, 1890, Mme. Meck wrote that her affairs were complicated. She was on the brink of ruin, and could not continue her allowance to Tchaikovsky. He was greatly disturbed, but his brother writes that Peter, "with his usual lack of confidence, greatly exaggerated to himself the consequences of this loss." Peter did not recover from the blow: his letters to her were not answered. It seems that from 1890 she had suffered from a "terrible nervous disease, which changed her relations with everyone." On Tchaikovsky's death-bed, her name was on his lips, "and in the broken phrases of his last delirium these words alone were intelligible

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to those around him." She died on January 25, 1894, five months after Peter died. The news of his end reached her on her death-bed.

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato"; Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied. The translation of this song is by Jacob Robbins*:

Little birch-tree, growing in the meadow,
Curly-leaved and growing *in the meadow.*
Chorus: Liulee, lilulee, in the meadow.

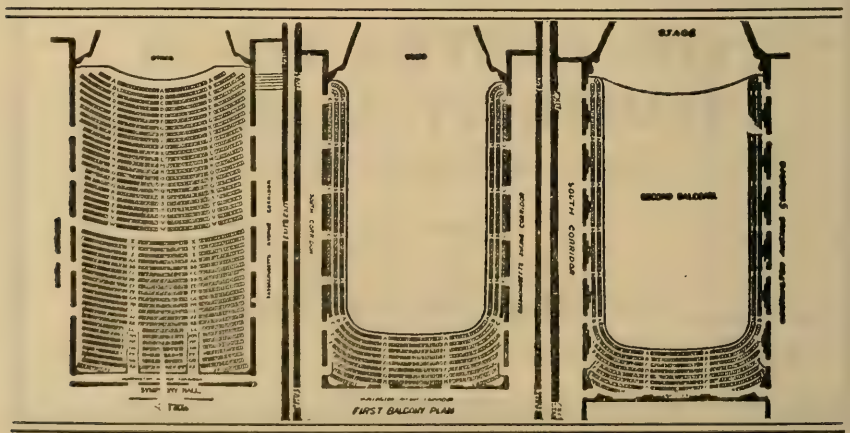
(The final phrase of the chorus throughout the song is always the last part of the verse—in italics.

Who will break your *fresh white branches?*
I'll go out a-walking *in the meadow,*
I will break your branches *in the meadow,*
I will cut three branches *in the meadow.*
I will make three whistles *in the meadow;*
I will take my singing *balalaika,*†

*"Russian Folk Songs: Reprinted from Vol. 1 of 'Folk Songs of Many Peoples.'" Compiled by Florence H. Botsford, The Woman's Press, New York, 1922.

†The balalaika in the Stearns Collection of Musical Instruments at the University of Michigan, Ann Arbor, has a deep body with rounded back; triangular soundboard; three gut strings; fifteen metal frets. "A genuine product of peasant industry. The instrument is of Tartar origin. Length, 53.5 cm.; width, 37 cm.; depth, 11 cm." Professor A. A. Stanley, in his catalogue of the Stearns Collection, quotes from Gogol's "Dead Souls": "Pumpkins called calabashes, with which in Russia balalaikas are made, those light two-stringed instruments, the ornament and solace of the susceptible youth of twenty, who walks along in his dandified way, winking at the white-bosomed, white-necked maidens who have assembled to listen to his soft music."

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Play a song upon my *balalaika.*
I will go right up *to his doorway,*
To the door of *my beloved,*
With my singing him *to awaken.*
Rise, my beloved, *from thy slumber,*
Rise, my beloved *and awaken.*
Rise and pray before the *holy ikon,*
Rise and don thy shoes of *russet leather,*
Don the coat my hands *have embroidered.*
Take my hand and come *to the meadow.*

* * *

When the symphony was first played at Moscow it did not make the impression hoped for by Tchaikovsky. He wrote to Mme. Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

He had a peculiar weakness for this symphony. He wrote to Mme. Meck from Florence, December 8, 1878: "I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

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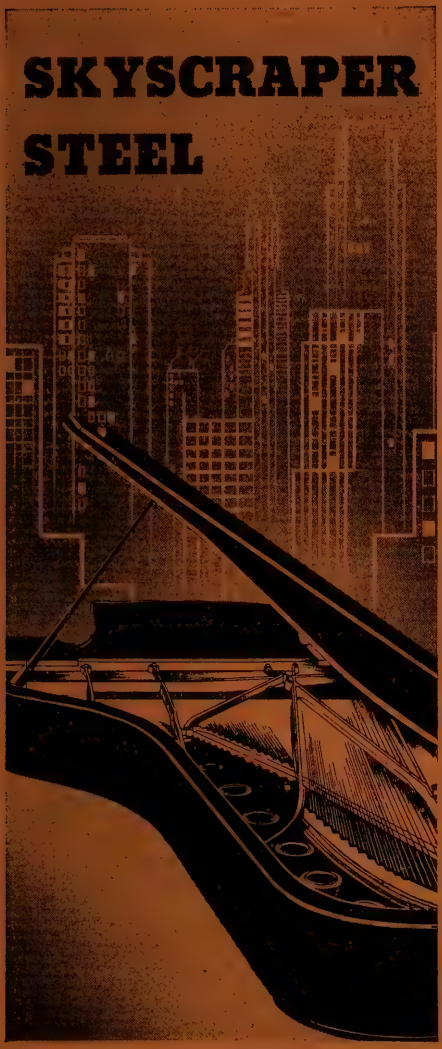
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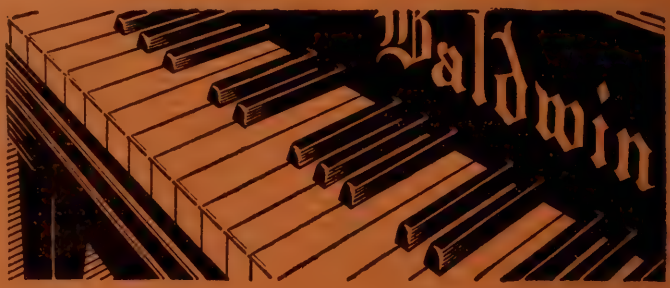
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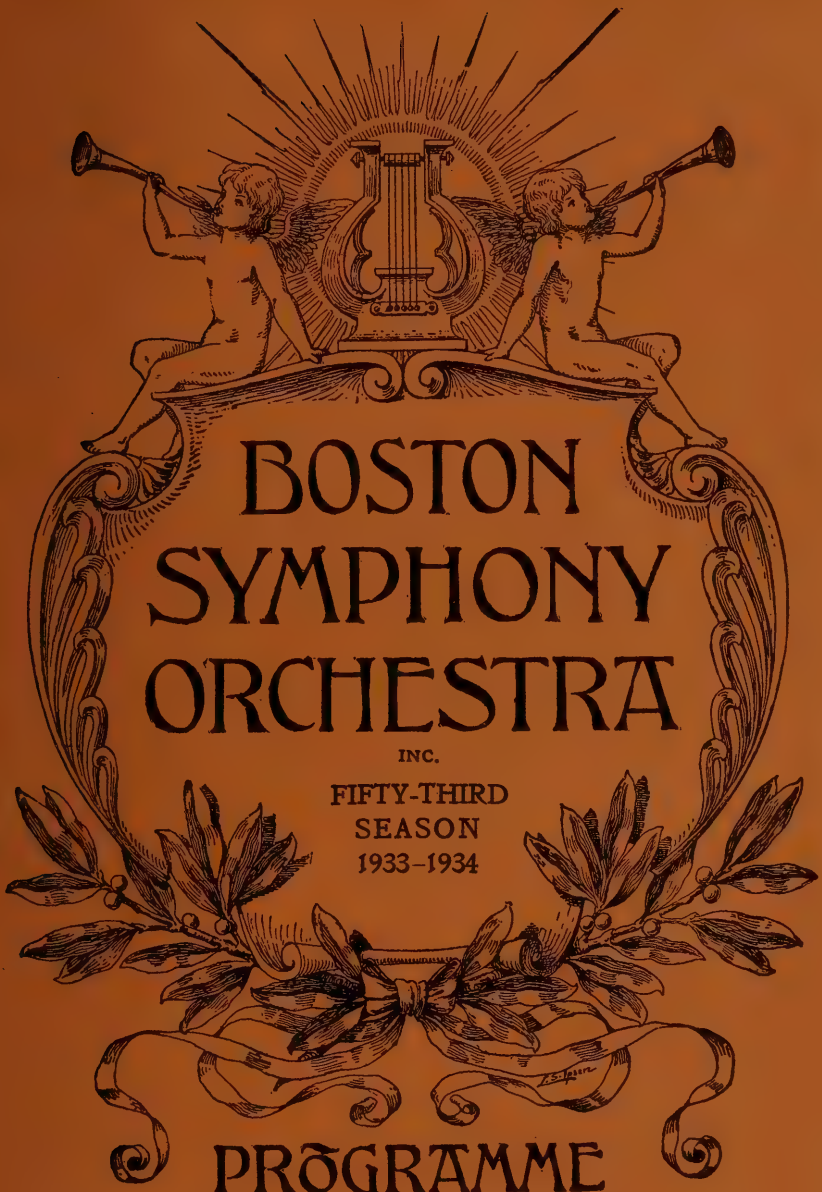
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PROGRAMME

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1933–1934

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Dr. SERGE KOUSSEVITZKY, Conductor

FIFTY-THIRD SEASON, 1933–1934

Programme

TUESDAY AFTERNOON, OCTOBER 31, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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First Programme

TUESDAY AFTERNOON, OCTOBER 31

at 3.00

Beethoven Symphony No. 1 in C major, Op. 21

I. Adagio molto; Allegro con brio.
II. Andante cantabile con moto.
III. Allegro molto e vivace.
IV. Adagio; Allegro molto e vivace.

Beethoven . . Symphony No. 3 in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

There will be an intermission of ten minutes between the symphonies

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SYMPHONY NO. 1, IN C MAJOR, OP. 21 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven had composed two works for orchestra before the completion and performance of his first symphony,—the Concerto for pianoforte and orchestra, Op. 15 (1796); the Concerto for pianoforte and orchestra, Op. 19 (1794–95). It is probable that Beethoven meditated a symphony in C minor: there are sketches for the first movement. Nottebohm, studying them, came to the conclusion that Beethoven worked on this symphony in 1794 or early in 1795. He then abandoned it and composed the one in C major. Whether he used material designed for the abandoned one in C minor, or invented fresh material, this is certain: that the concert at which the Symphony in C major was played for the first time was announced in the *Wiener Zeitung,* March 26, 1800. It should be observed, however, that one of the phrases in the sketches for the earlier symphony bears a close resemblance to the opening phrase of the allegro molto in the Finale of the one in C major.

It is thought that Beethoven composed a few symphonies in Bonn. A symphony once thought by a few to have been composed at Bonn was found at Jena by Professor Fritz Stein and performed there

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January 17, 1910. The Boston Symphony Orchestra played it in Boston on December 30, 1911.

The first performance was at a concert given by Beethoven at the National Court Theatre, "next the Burg," Vienna, on April 2, 1800. The programme was a formidable one:

1. Grand symphony by the late Chapelmaster Mozart.
2. Aria from Haydn's "Creation," sung by Miss Saal.
3. A grand concerto for pianoforte, played and composed by Beethoven.
4. A septet for four strings and three wind instruments, composed by Beethoven and dedicated to her Majesty the Empress, and played by Messrs. Schuppanzigh, Schreiber, Schindlecker, Bär, Nickel, Matauschek, and Dietzel.
5. A duet from Haydn's "Creation," sung by Mr. and Miss Saal.
6. Improvisation by Beethoven on Haydn's "Emperor's Hymn."
7. A new grand symphony for full orchestra by Beethoven.

The concert began at 6.30 P.M. The prices of admission were not raised. It was the first concert given in Vienna by Beethoven for his own benefit. A correspondent of the *Allgemeine Musikalische Zeitung* (October 15, 1800) gave curious information concerning the performance. It is not known which concerto Beethoven played; but the correspondent said it contained many beauties, "especially in the first two movements." The septet, he added, was written "with much taste and sentiment." Beethoven improvised in masterly fashion. "At the end a symphony composed by him was performed. It contains much art, and the ideas are abundant and



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original, but the wind instruments are used far too much; so that the music is more for a band of wind instruments than an orchestra." The performance suffered on account of the conductor, Paul Wranitzky. The orchestra men disliked him, and took no pains under his direction. Furthermore, they thought Beethoven's music too difficult. "In accompaniment they did not take the trouble to pay attention to the solo player; and there was not a trace of delicacy or of yielding to his emotional desires. In the second movement of the symphony they took the matter so easily that there was no spirit, in spite of the conductor, especially in the performance of the wind instruments. . . . What marked effect, then, can even the most excellent compositions make?" The septet gained quickly such popularity that it nettled the composer, who frequently said in after years that he could not endure the work. The symphony soon became known throughout Germany.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

* * *

The first performance of this symphony at Leipsic was at the Gewandhaus, November 26, 1801. It was then described by a critic as "confused explosions of the outrageous effrontery of a young

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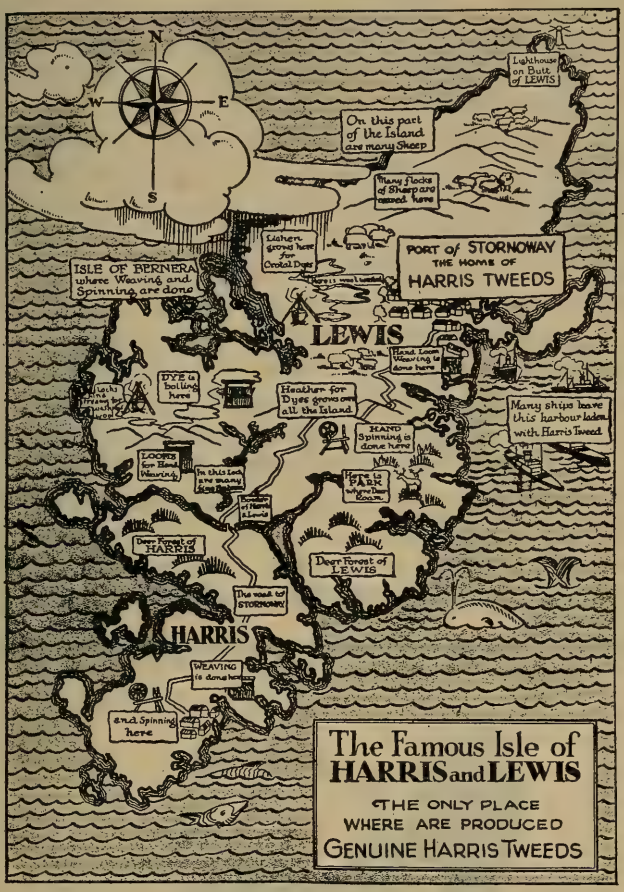
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man." Played again at Vienna in 1805 at banker von Würth's, it was described as "a masterly production. All the instruments are well employed in it, and they conceal an extraordinary richness of amiable ideas." The critic praised the clearness and order of the work. Five years later the symphony was pronounced in Vienna to be "more amiable" than the Second. When Spohr conducted it in 1810 at a music festival at Frankenhausen, the trio of the minuet made the most marked impression. The Philharmonic Society of London performed the symphony probably in 1813, the year of the establishment of the society.

The first performance in Paris was on February 22, 1807, at a public exhibition of Conservatory pupils. The *Decade Philosophique* said the symphony was of a very different nature from one by Haydn, which was also played. "The style is clear, brilliant, lively." Fétis wrote in the *Revue Musicale* of April 16, 1831, apropos of this performance: "There were then only a few and young musicians who dared to speak in favor of this 'baroque' music, as it was then called, and yet the difference between that symphony and those written by Beethoven later is great. His genius had not yet frankly revealed its individuality; he was still under Mozart's influence. There are rays of light in it that disclose what he would be in the future, but



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he modelled himself after the great man whose works he passionately loved. This symphony and the second in D major were the only ones by Beethoven that were heard in France for twenty years."

On the other hand, Cambini and Garaudé of the *Tablettes de Polymnie* (March, 1810) were alarmed by the "astonishing success" of Beethoven's works, which were "a danger to musical art; the contagion of Germanic harmony has reached the present school of composition formed at the Conservatory. It is believed that a prodigal use of the most barbaric dissonances and a noisy use of all the orchestral instruments will make an effect. Alas, the ear is only stabbed; there is no appeal to the heart."

J. G. Prod'homme gives these dates of first performances of the Symphony in C major: Spain, Madrid, 1864, in the salon of the Conservatory, directed by Jesus de Monasterio; Russia, Moscow, 1863.

The symphony was played in Boston in the season of 1840–41.

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Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection

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of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.' "

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; " and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself de-

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B-flat major, B minor, A minor Paganini

clared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!' "

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc. "C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands, "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

* * *

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Is it possible to devise, as some have attempted, a consistent programme for this symphony? Henry Edward Krehbiel pointed out the difficulties:

"It was smooth sailing for the first and second movements, that is, to find in them a delineation of the life and death of a hero; but a world of trouble was caused by the Scherzo coming after the funeral march, and the Finale with its variations. How the commentators have labored to extricate themselves from a predicament into which they would never have fallen if Beethoven had anticipated his procedure in the Ninth Symphony and made his Scherzo precede the Adagio! Then the progress of the hero would have been found delineated plainly enough in the four movements—his aspirations and struggles in the first, his rest and recreation in the second, his death in the third and apotheosis in the last.

"As it is, see what has been done: Berlioz suggests that the Scherzo and Finale picture funeral games given in honor of the dead hero, such as Homer describes in his *Iliad;* Marx's scheme for the entire work might be outlined as follows: I, An ideal battle as the *Einbegriff* (*i. e.,* the purport) of an heroic life; II, A nocturnal inspection of the battlefield; III, Merrymaking in camp; IV, Celebration of peace. Lenz's notion can be set forth as follows: I, Life and death of a hero; II, Funeral; III, Truce at the grave; IV, Fu-

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neral feast and heroic ballad. Oulibischeff, who never forgave Beethoven for not being as other men, likened the Scherzo to an armistice which the soldiers devote to pleasures. Some seize their rifles and hurry into the woods and we hear the merry fanfares of their hunting horns, while the measures of the soft-voiced instruments tell us that the hunters have come upon the tracks of some poor hamadryad whose fate is linked to her tree and who therefore cannot escape them.

"For Oulibischeff the Finale has absolutely no connection with the poetical conceit contained in the preceding movements, while Ambros fancifully pictures the variations as following one upon the other like a procession of many generations of men marching up to the cyclopean monument erected to the hero and crowning it with wreaths and flowers. . . ."

Krehbiel's reference to Marx might be expanded. Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery

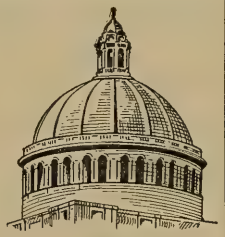
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homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*'Held'*) the whole, the full-fledged *man,* in whom are present all the purely human feelings of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off."* And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so

* Englished by W. A. Ellis.

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the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique,* as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world of Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

* * *

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian



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stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. The symphony was performed in the Apollo Rooms, New York City, at the second concert of the Philharmonic Society on February 18, 1843.

The programme published the following comments on the "Heroic" symphony:

"This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite Generals, and is entitled 'Funeral March on the Death of a Hero.' The winding-up

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of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French revolutionary airs put together in a manner that no one save a Beethoven could have imagined."

This amazing description was published in the programme several times when the work was repeated; "twenty-five years later it called forth an indignant protest from the *Tribune's* reviewer."

At one of the concerts of the Musical Fund, which came into existence in New York in 1828, the "Heroic" Symphony was played arranged as a septet.

* * *

At Nussdorf in the summer of 1817, Beethoven, who had then composed eight symphonies, and the poet Christian Kuffner were having a fish dinner at the Tavern "Zur Rose." Kuffner asked him which of his symphonies was his favorite.

"Eh! Eh!" said Beethoven. "The 'Eroica.'"

"I should have guessed the C minor," said Kuffner.

"No, the 'Eroica.'"

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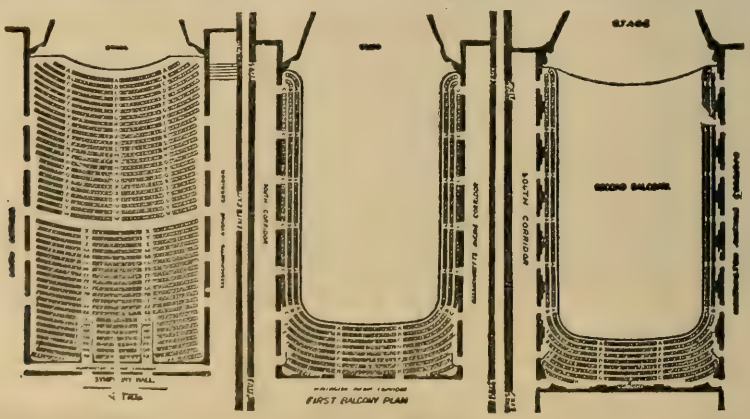
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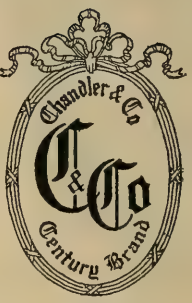
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Second Programme

TUESDAY AFTERNOON, NOVEMBER 21

at 3.00

Beethoven Symphony No. 2 in D major, Op. 36

I. Adagio molto; Allegro con brio.
II. Larghetto.
III. Scherzo (Allegro).
IV. Allegro molto.

Beethoven . . Concerto for Pianoforte, No. 5, in E-flat major, Op. 73 ("Emperor")

I. Allegro.
II. } Adagio un poco mosso.
III. } Rondo.

Beethoven Overture, "Leonore No. 2," Op. 72

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SYMPHONY IN D MAJOR, NO. 2, OP. 36 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

In 1801 Beethoven's deafness, which had begun with a roaring in his ears, grew on him. He suffered also from frightful colic. He consulted physician after physician; tried oil of almonds, cold baths and hot baths, pills and herbs and blisters; he was curious about galvanic remedies, and in his distress he wrote: "I shall as far as possible defy my fate, although there must be moments when I shall be the most miserable of God's creatures. . . . I will grapple with fate; it shall never pull me down."

Dr. Schmidt sent him in 1802 to the little village of Heiligenstadt, where, as the story goes, the Emperor Protus planted the first vines of Noricum. There was a spring of mineral water,—a spring of marvellous virtues,—which had been blessed by Saint Severinus, who died in the village and gave the name by which it is known today. Beethoven's house was on a hill outside the village, isolated, with a view of the Danube valley. Here he lived for several months like a hermit. He saw only his physician and Ferdinand Ries, his pupil, who visited him occasionally.

Nature and loneliness did not console Beethoven. He had been in dismal mood since the performance of the First Symphony (April, 1800). The powers of darkness, "finstere Mächte," to quote Wasielewski's phrase, had begun to torment him. He had already felt the first attacks of deafness. It is possible that the first symptoms were in 1796, when, as a story goes, returning overheated from

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a walk, he plunged his head into cold water. "It would not be safe to say that the smallpox, which in his childhood left marks on his face, was a remote cause of his deafness." In 1800–1801 Beethoven wrote about his deafness and intestinal troubles to Dr. Wegeler, and to the clergyman, Carl Amenda, in Kurland. It was at the beginning of October, 1802, that Beethoven, at Heiligenstadt, almost ready to put an end to his life, wrote a letter to his brothers, the document known as "Beethoven's will," which drips yew-like melancholy.

Furthermore, Beethoven was still passionately in love with Giulietta Guicciardi, of whom he wrote to Wegeler, November 16, 1801: "You can hardly believe what a sad and lonely life I have passed for two years. My poor hearing haunted me as a spectre, and I shunned men. It was necessary for me to appear misanthropic, and I am not this at all. This change is the work of a charming child who loves me and is loved by me. After two years I have again had some moments of pleasure, and for the first time I feel that marriage could make me happy. Unfortunately, she is not of my rank in life, and now I certainly cannot marry." Beethoven, however, asked for her hand. One of her parents looked favorably on the match. The other, probably the father, the Count Guicciardi, refused to give his daughter to a man without rank, without fortune, and without a position of any kind. Giulietta became the Countess Gallenberg. Beethoven told Schindler that after her marriage she sought him out in Vienna, and she wept, but that he despised her.

Yet during the sad period of the winter of 1802–1803, Beethoven



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composed the Second Symphony, a joyous, "a heroic lie," to borrow the descriptive phrase of Camille Bellaigue. For many years biographers of Beethoven gave 1800 as the date of the composition. Autograph sketches bought by Kessler of Vienna, for from one florin twenty-five to three florins, at the sale of the composer's effects, fix the year as 1802.

The first performance of the Second Symphony was at the Theatre an der Wien, April 5, 1803. The programme included Beethoven's oratorio, "Christus am Oelberge," the First Symphony, the Concerto in C minor for pianoforte and orchestra, and, according to Ries, "a new piece which I do not remember." The rehearsal began at 8 A.M., and it was "a terrible one, which lasted two hours and a half, and left Beethoven more or less discontented." Ries adds: "The Prince Charles Lichnowsky, who had been present from the beginning, ordered large baskets of bread and butter, cold meat, and wine to be brought in. He invited in a friendly manner everyone to partake, and all helped themselves with both hands. As a result everybody grew good-humored. Then the prince demanded that the whole oratorio should be rehearsed again, so that it would go well at night, and the first work of this kind that Beethoven had produced might be performed publicly in a manner worthy of the composer. The concert began at six o'clock, but it was so long that certain pieces were not performed." The prices of admission were raised. Some were doubled, and the prices of the reserved seats were tripled. The receipts amounted to eighteen hundred gulden.

The review of the concert published in the *Allgemeine musikalische*

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Zeitung, May 25, 1803, was very short; no mention was made of the symphony. The reviewer gave four lines to the oratorio, and reproached Beethoven for having raised the admission prices. The symphony was performed at Leipsic, April 29, 1804, and Spazier characterized it as "a gross monster, a pierced dragon which will not die, and even in losing its blood (in the finale), wild with rage, still deals vain but furious blows with his tail, stiffened by the last agony." Spazier, who died early in 1805, was described by his contemporaries as a learned and well-grounded musician and a man of sound judgment.

A Leipsic critic found that the symphony would gain if certain passages were abbreviated and certain modulations were sacrificed. Another declared that it was too long; that there was an exaggerated use of the wind instruments; that the finale was bizarre, harsh, savage. Yet he added that there was such fire, such richness of new ideas, such an absolutely original disposition of these ideas, that the work would live; "and it will always be heard with renewed pleasure when a thousand things that are today in fashion will have been long buried."

This symphony was played in Boston on November 12, 1842, at a concert of the Boston Academy of Music, for the first time in the city "with full orchestra."

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Petri's father, Henri Willem Petri (1856–1914), was a celebrated violinist. Both the father and mother taught the boy to play the violin. He had a general musical education in Dresden, studying piano with Teresa Carreño and Richard Buchmayer, composition with Edmund Kretschmer and Felix Draeseke. From 1899 to 1901 he was a violinist in the Dresden Royal Orchestra, and played second violin in his father's string quartet.

Egon Petri was already twenty when he decided to make the piano his instrument, a decision to which he was urged by Paderewski and Busoni. Edward Dent, in his life of Busoni, tells how the Italian musician, as a life-long friend of the Petris, fondly watched the development of Egon from childhood. He made special efforts to draw public attention to the young pianist, playing his piano concerto, giving two-piano recitals with him, and collaborating with him on an edition of Bach.

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Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven, having made some sketches in 1808, wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81*a*, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. It was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title read as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche,* etc.; par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic on November 28, 1811. It is also stated that this performance was late in 1810. The pianist was Friedrich Schneider. The *Allgemeine Musik Zeitung* described the concerto as "without doubt one of the most original, imaginative, effective, but most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied

*Beethoven wrote to Breitkopf and Härtel on August 21, 1810, a long letter in which he said: "There is nothing smaller than our great folk, but I make an exception in favor of the archdukes."

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remarkably, for "it respected and admired composer, composition and pianist."

The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed"; but Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement. "The trills of Miss Sessi and Mr. Siboni and Mayseder's Variations on the March from 'Aline' were appropriate to the occasion and the audience." He might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

The Vienna correspondent of the *Allgemeine Musik Zeitung* wrote that the extravagant length of the concerto diminished the total effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and

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fluency, and showed that he has it in his power to conquer the greatest difficulties." But the correspondent wished that there had been greater purity in his performance, a finer contour.

The tableaux pleased mightily, and each one was repeated.

OVERTURE TO "LEONORE" NO. 2, OP. 72 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien,* Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." Beethoven had received the text in 1804. He worked on the music the following summer at Hetzendorf. On

*It was Beethoven's wish to have produced his opera under the title of "Leonore," but the management of the Theater an der Wien, and many of the composer's friends, urged him to call his work "Fidelio" to distinguish it from the operas of Gaveaux and Paer which had been produced with the name "Leonore." The opera was, however, published in 1810 as "Leonore." Beethoven ascribed the early failures of his opera to the change in title.

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his return to Vienna, rehearsals were begun. In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, it was now (1805), somewhat defective, simply from lack of stage experience."

In the year that saw the production of "Fidelio," Napoleon's army was hastening toward Vienna. There was an exodus from the town of the nobility, merchants, and other residents. The vanguard of the French army entered on November 13. Those of the Viennese who would have appreciated the opera had fled the town. The theatre was not well filled. Many in the audience were or had been officers in Napoleon's army. The success of the opera was small. Only two performances followed the first. At the first and at the second the overture, "Leonore," No. 2, was performed. Dr. Henry Reeve, not a musician, heard the opera at the third performance. He gave an account of what took place: "Beethoven presided at the pianoforte and directed the performance himself. He is a small, dark, young-looking man, wears spectacles, and is like Mr. Koenig.* This is the first opera he ever composed, and it was much applauded; a copy of complimentary verses was showered down from the upper gallery at the end of the piece.† . . . The story and plan of the piece are a miserable mixture of low manners and romantic situations;

*Koenig was the inventor of a printing press.

†The verses were written by Beethoven's friend Stephan von Breuning. He had the printed copies distributed among the audience.

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the airs, duets, and choruses equal to any praise. The several overtures, for there is an overture to each act,* appear to be too artificially composed to be generally pleasing, especially on first being heard. Intricacy is the character of Beethoven's music, and it requires a well-practiced ear or a frequent repetition of the same piece to understand and distinguish its beauties."

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore," No. 3, a remodelled form of No. 2, was the overture. There was talk of a performance at Prague in 1807. Beethoven wrote for it a new overture, retaining the theme derived from Florestan's air, "In des Lebens Frühlingstagen." The other material in Nos. 2 and 3 was not used. The opera was not performed; the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814. For this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by working on it from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st, Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took

*It is not easy to know what is here meant. There were not any entr'actes for the opera, which was in three acts when it was first produced.

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a bill-of-fare, drew lines on the back of it, and began to write. "Come let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup of wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried, the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death, a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^mo." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It was said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind

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troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts of the opera. The objection to this is that the trumpet episode of the prison will then discount the dramatic ending of the overture when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with the Florestan soliloquy. Bülow therefore performed the overture at the end of the opera. Zumpe did likewise in Munich. They argued with Wagner that this overture is the quintessence of the opera, "the complete and definite synthesis of the drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at



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Her Majesty's Theatre, London, in 1851, when Sophie Cruvelli took the part of Leonore, and Ferdinand Hiller conducted. When "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene. This scene was then counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the peroration, the little orchestral introduction to the second scene sounds rather thin. To meet this objection, a pause was made for several minutes after the overture.

It was said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

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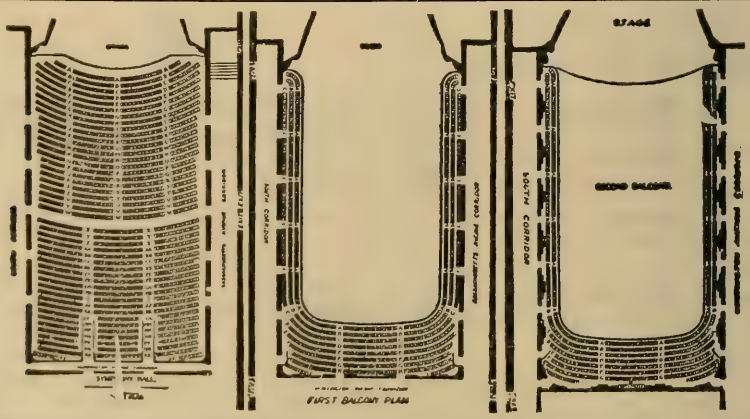
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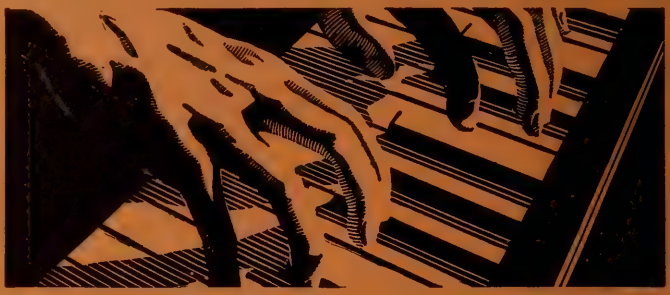
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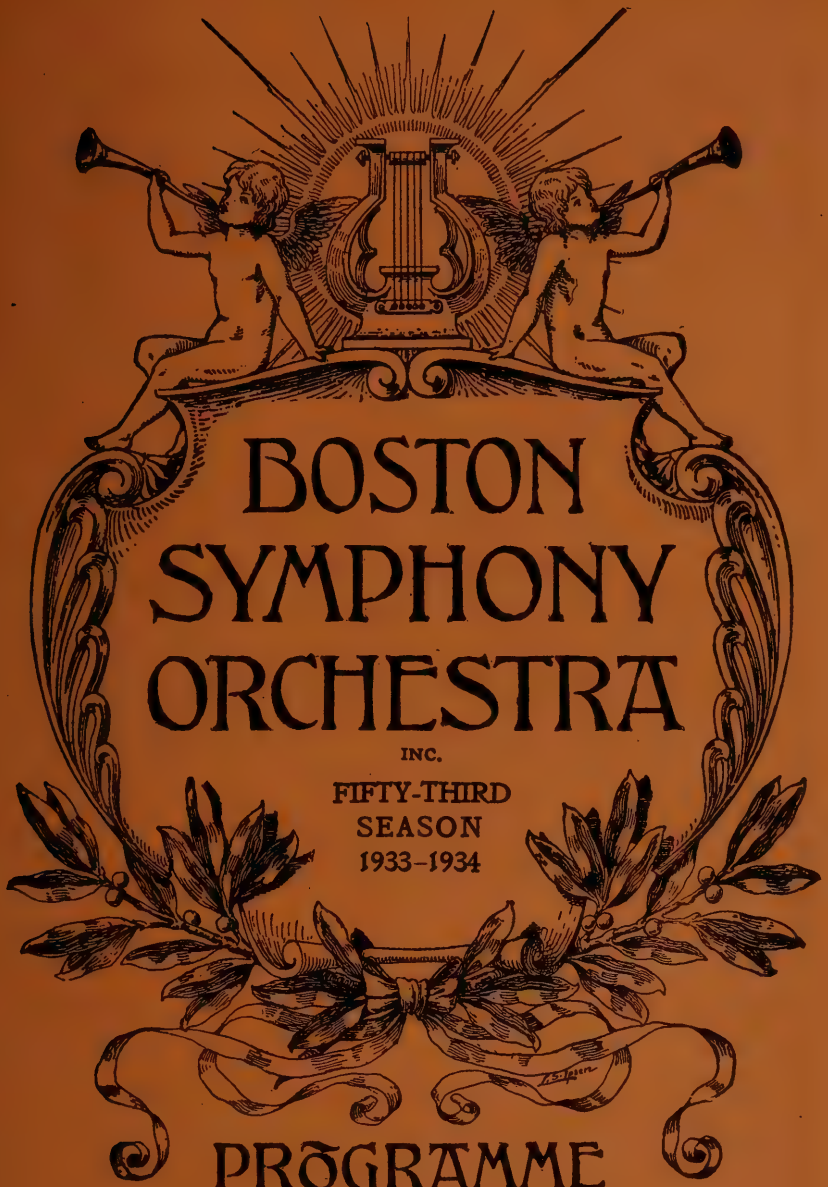
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Programme

TUESDAY AFTERNOON, JANUARY 23, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
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Third Programme

TUESDAY AFTERNOON, JANUARY 23

at 3.00

Beethoven . Overture to the Ballet, "Die Geschöpfe des Prometheus" ("The Creatures of Prometheus"), Op. 43

Beethoven Symphony No. 4 in B-flat major, Op. 60

I. Adagio; Allegro vivace.
II. Adagio.
III. Allegro vivace. Trio. Un poco meno allegro.
IV. Finale: Allegro, ma non troppo.

Beethoven Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

There will be an intermission of ten minutes between the symphonies

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Edited and annotated by

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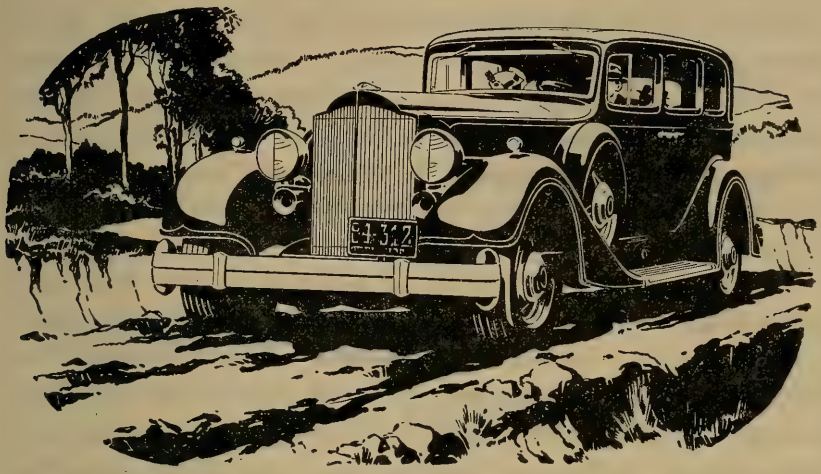
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This argument was printed on the programme: "The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece, to whom he was known, declare it to be as follows: They picture him as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals. As a result of this conception two statues that have been brought to life introduced in this ballet, who through the might of harmony are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, that Apollo, the god of the fine arts, may instruct them. Apollo gives them as teachers Amphion, Arion, and Orpheus to instruct them in music,

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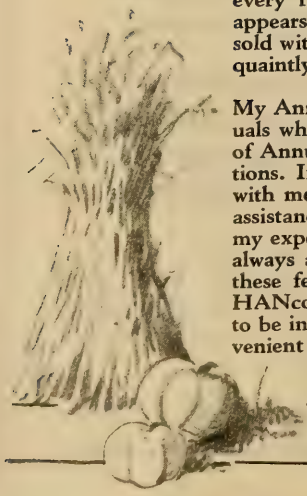
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Melpomene for tragedy, Thalia for comedy, Terpischore and Pan for the latest invented shepherd dance, and Bacchus for the heroic dance of his invention."

The title on the programme and on a copy of the manuscript score is "Die Geschöpfe des Prometheus." The pianoforte arrangement advertised in 1801 gave the title, "Gli Uomini di Prometeo" and in London there appeared soon afterwards: "The Men of Prometheus, a grand ballet for the pianoforte"; but "Geschöpfe" means more than "men." There is a story that Beethoven met Haydn, who said to him: "I heard your ballet yesterday, and liked it very much." To this Beethoven answered: "You are very kind, dear papa, but it is by no means a 'Creation'" ("Schöpfung"). Haydn, somewhat dazed, and rather vexed, replied: "That is true; it is not a creation, and I doubt extremely whether it will ever equal it."

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Symphony in B-flat major, No. 4 Op. 60, Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us; but the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different character. The symphony was probably planned and composed in the summer of 1806. The autograph score bears the inscription "Sinfonia 4ta 1806, L. v. Bthvn."

After the performance of the "Eroica," Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th, Napoleon sent to the Viennese a proclamation

*The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.

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dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik. He visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsvik, he found that he loved Therese and that his love was returned.* Some, therefore, account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Therese. . . .The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind;

*See Beethoven's unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890); Prod'homme's "Symphonies de Beethoven" (Paris, 1906), and particularly O. G. Sonneck's remarkable study, "The Riddle of the Immortal Beloved: a Supplement to Thayer's Life of Beethoven" (large octavo, 67 pp. New York, 1927).

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To the Friends of the Boston Symphony Orchestra:

In June we made a special appeal to cover the remaining deficit for last year and the previous year, which at that time amounted to $51,603.20. Although this was a second appeal within a year, we were gratified by the response, which yielded $20,702.58. To this was added the unrestricted bequest of $20,000 from Judge Frederick P. Cabot. This reduced the deficit for the two years to $10,900.62. This result leads us to believe that support will be forthcoming when the needs of the orchestra are known.

The estimated operating deficit for the season of 1933–34 is	$123,154.64
Less estimated income from Endowment Fund	14,000.00
Estimated deficit for the season of 1933–34	$109,154.64
Plus previous deficits	10,900.62
Amount necessary to be raised by subscriptions	$120,055.26

The orchestra must, therefore, raise this year $120,055.26. This sum must come from gifts, additional income from concerts or further reduction of expense. While it is impossible to make an accurate comparison of the expenses of various orchestras, a general discussion has shown that our expenses compare most favorably with those of New York and Philadelphia, and that after our reduction of all salaries by ten per cent, and their reduction of twenty per cent, the minimum salaries of all the orchestras are practically the same.

Expenses have been reduced as far as practical. Soloists and new music are held to a minimum. Decrease in revenue from sale of seats is greater than the increase in the estimated deficit, and for this year at least there is little chance of increasing the revenue.

The contributions last year to the support of the orchestra were $67,213.68. It is obvious, from the estimated deficit of $120,055.26 for the current season, that it is necessary to almost double the amount of contributions for this season. It is hoped that each contributor will keep this in mind, as well as the desirability of influencing others to become contributors.

We must, therefore, rely on generous public support. A material reduction of the size of the orchestra would change it from a first class to a second class organization, and the civic pride of Bostonians in this outstanding orchestra should stir them to avoid such a calamity.

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Comparative Statement for the years 1931,

RECEIPTS	1931	1932	1933
Gross Income from Concerts	$579,521.87x	$558,598.68x	$547,771.5
Symphony Hall Rents, etc.	98,532.75	88,695.46	73,478.1
Programmes	42,718.24	33,059.14	22,480.9
Sale of Bound Volumes	788.50	382.75	234.0
Interest on Bank Balances	3,406.02	1,388.34	839.3
Sundry Receipts	1,334.18	655.91	141.2
Victor Record Royalties	4,918.65	2,700.47	2,187.2
Operating Income	$731,220.21	$685,480.75	$647,132.6
Payments and previous deficits	869,031.22	795,128.61	761,252.0
Operating Deficit	$137,811.01	$109,647.86	$114,119.4
Income Endowment Fund and Interest	18,092.00	16,429.26	16,005.1
Net Loss	$119,719.01	$93,218.60	$98,114.3
Subscriptions to deficit fund			
Received from appeal of November, 1932		$46,511.10	
June 1933, appeal		20,702.58	
Unrestricted legacy from Judge Frederick P. Cabot		20,000.00	87,213.68
Total deficit at the beginning of the season 1933-1934			$10,900.62

x Includes returns from Pops Broadcasting

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1933, at the close of business July 31, 1933.

AYMENTS	1931	1932	1933
xpenses of Concerts, Rents, Travelling Expenses, Soloists, etc.	$190,103.50	$147,469.39	$145,711.25
ymphony Hall Maintenance	117,293.40	111,887.01	108,162.92
rogrammes	36,680.63	31,857.84	22,689.56
rchestra Salaries	461,914.57	457,610.45	417,572.36
ther Salaries	30,590.00	30,720.00	28,699.82
surance	1,718.25	1,711.58	1,562.55
lusic	13,114.25	4,789.39	3,850.49
ndry Expense	17,616.62	9,082.95	8,769.68
	$869,031.22	$795,128.61	$737,018.90
eficit from previous years			24,233.11
			$761,252.01

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its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth —his betrothal." We do not see the force of this reasoning.*

The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the composer. The *Journal des Luxus under der Moden* published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always

*"In the last months of 1806, after the visit to the Brunswicks, the placid and serene Fourth Symphony—the most perfect in form of them all—and the noble Violin Concerto; in 1807, the Mass in C, and the C minor Symphony . . . are such the works of a melancholy, gloomy temperament, or of a forlorn, sentimental lover, sighing like a furnace and making 'a woeful ballad to his mistress' eyebrow?' "—Thayer-Krehbiel, "Life of Beethoven."

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sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

ENTR'ACTE

BEETHOVEN'S SYMPHONY NO. 4

By Hector Berlioz

Here Beethoven abandons wholly the ode and the elegy—a reference to the "Eroica" Symphony—to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we accept the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads other and more substantial melodies, which thus render the ap-

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parently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, has already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected ending. . . . This astonishing crescendo is one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the one whose march we have just described starts from mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then reappears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated. You might compare it to a river whose calm waters suddenly disappear and only

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leave the subterranean bed to plunge with a roar in a foaming waterfall.

As for the adagio—it escapes analysis. It is so pure in form, the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely. You are seized, from the first measure, by an emotion which at the end becomes overwhelming in its intensity; and it is only in the works of one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing, indeed, more resembles the impression produced by this adagio than that which we experience when we read the touching episode of Francesca da Rimini in the "Divina Commedia," the recital of which Virgil cannot hear "without weeping in sobs," and which, at the last verse, makes Dante "fall, as falls a dead body." This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

The scherzo consists almost wholly of phrases in binary rhythm forced to enter into combinations of 3-4 time. . . . The melody of the trio, given to wind instruments, is of a delicious freshness; the

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pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

The finale, gay and lively returns to ordinary rhythmic forms; it consists of a jingling of sparkling notes, interrupted, however, by some hoarse and savage chords, in which are shown the angry outbursts which we have already had occasion to notice in the composer.

SYMPHONY No. 5, C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of

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Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumovsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!";* instead of investigating the statement

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.



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that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder the words of the great Hector Berlioz:

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, *'Nocturna versate manu, versate diurna,'* read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come

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directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and

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then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little

*Indifference of Berlioz to exact terminology is not infrequently shown in his essays.—Ed.

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the noise of his mad course dies away. The theme of the Scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were the means already understood? Many composers have wished to take advantage of the same means; and what result did

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they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from the beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would

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end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Leningrad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

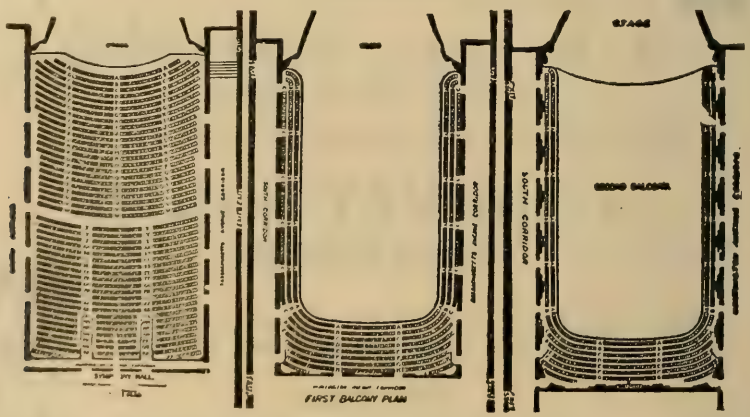
The fifth symphony was the opening number of the first concert of the Philharmonic Society of New York, December 7, 1842. U. L. Hill conducted the symphony.

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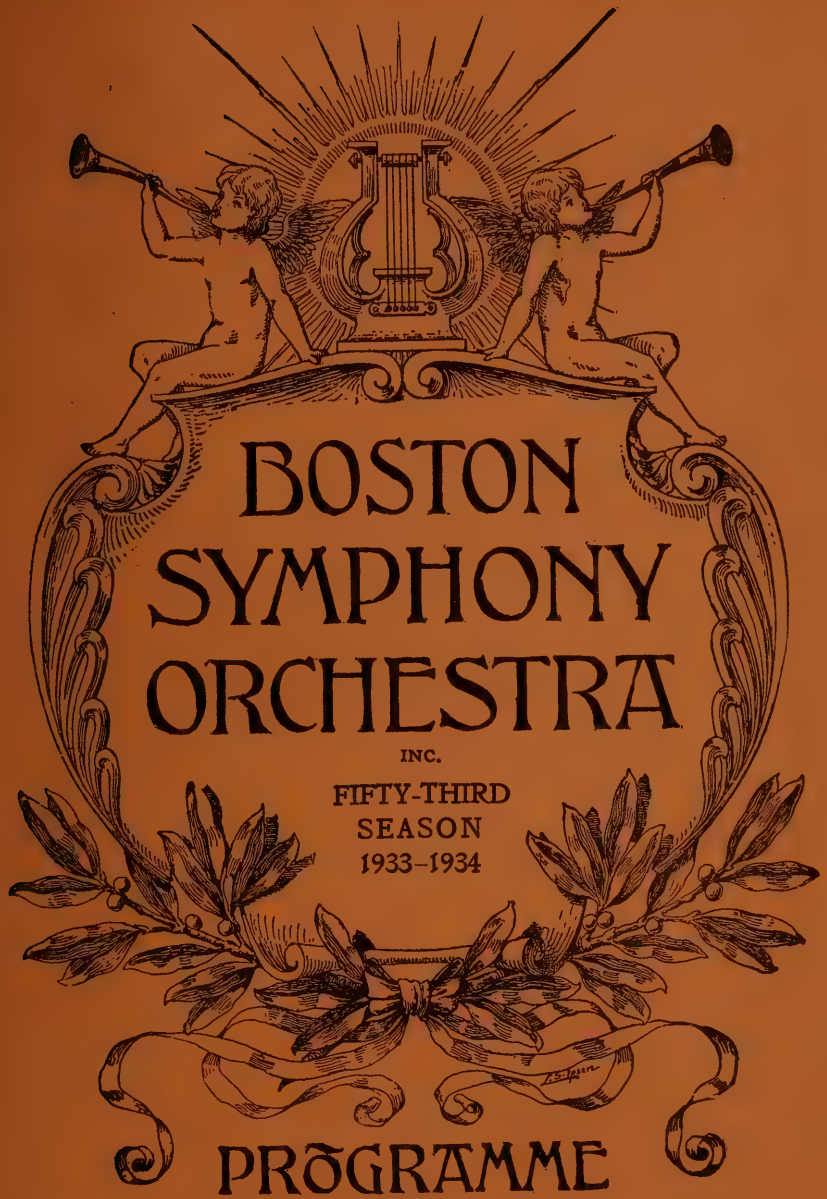
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FIFTY-THIRD SEASON, 1933–1934

Programme

TUESDAY AFTERNOON, FEBRUARY 13, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
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Murray, J.
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Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

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Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.
Bernard, A.
Van Wynbergen, C.
Deane, C.
Jacob, R.
Grover, H.
Werner, H.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.

Flutes.	Oboes.	Clarinets.	Bassoons.
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Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka, E.
		Arcieri, E.	

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Valkenier, W.	Singer, J.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Gebhardt, W.	Voisin, R.	Adam, E.
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Fourth Programme

TUESDAY AFTERNOON, FEBRUARY 13
at 3.00

The programme has been changed as follows:

Beethoven . . Overture to Collin's Tragedy, "Coriolanus," Op. 62

Beethoven . . Symphony No. 6 in F major, "Pastorale," Op. 68

I. Awakening of serene impressions on arriving in the country: Allegro, ma non troppo.
II. Scene by the brookside: Andante molto moto.
III. Jolly gathering of country folk: Allegro; in tempo d'allegro. Thunderstorm; Tempest: Allegro.
IV. Shepherd's Song; Gladsome and thankful feelings after the storm: Allegretto.

Beethoven Symphony No. 7 in A major, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Assai meno presto: Tempo primo.
IV. Allegro con brio.

There will be an intermission of ten minutes between the symphonies

The programme for the Fifth Concert of the Beethoven Cycle Tuesday Afternoon, March 27, at 3, will be as follows:

Incidental Music to Goethe's "Egmont"
(with Soloists)

Concerto for Piano, Violin and Violoncello, with Orchestra
(Messrs. Jesús María Sanromá, Richard Burgin, Jean Bedetti)

Symphony No. 8 in F major

Fourth Programme

TUESDAY AFTERNOON, FEBRUARY 13
at 3.00

Beethoven . . Overture to Collin's Tragedy, "Coriolanus," Op. 62

Beethoven . . Concerto for Piano, Violin, and Violoncello, with Orchestral Accompaniment, Op. 56

I. Allegro.
II. Largo.
III. Rondo alla Polacca.

(First performance by this orchestra)

Beethoven . . Symphony No. 6 in F major, "Pastorale," Op. 68

I. Awakening of serene impressions on arriving in the country: Allegro, ma non troppo.
II. Scene by the brookside: Andante molto moto.
III. Jolly gathering of country folk: Allegro; in tempo d'allegro. Thunderstorm; Tempest: Allegro.
IV. Shepherd's Song; Gladsome and thankful feelings after the storm: Allegretto.

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RICHARD BURGIN, Violin
JEAN BEDETTI, Violoncello

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OVERTURE TO "CORIOLANUS," OP. 62 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The original manuscript of the overture bears this inscription: "Overtura (zum Trauerspiel Coriolan) composta da L. v. Beethoven, 1807." The words in parentheses are crossed out. The overture was published in 1808: "Ouverture de Coriolan, Tragédie de M. de Collin, etc., composée et dédiée à Monsieur de Collin, etc." The other compositions of 1807 were the first Mass in C; the Overture to "Leonore-Fidelio," No. 1, which was published as Op. 138; the Fifth Symphony; the ariette, "In questa tomba"; the violin concerto, changed into a pianoforte concerto; and probably the violoncello sonata, Op. 69.

The tragedy by Heinrich Joseph von Collin, in which the hero kills himself, was produced in Vienna on November 24, 1802, with entr'actes arranged by the Abbé Stadler from Mozart's music to "Idomeneo." There was a revival of the tragedy with Lange as the hero, often played until March 3, 1805. From that date to the end of October, 1809, there was only one performance of the tragedy; that was on April 24, 1807. Thayer concludes that Beethoven's overture was not written for this performance, because the over-

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Edited and annotated by

PERCY GOETSCHIUS, Mus. Doc.

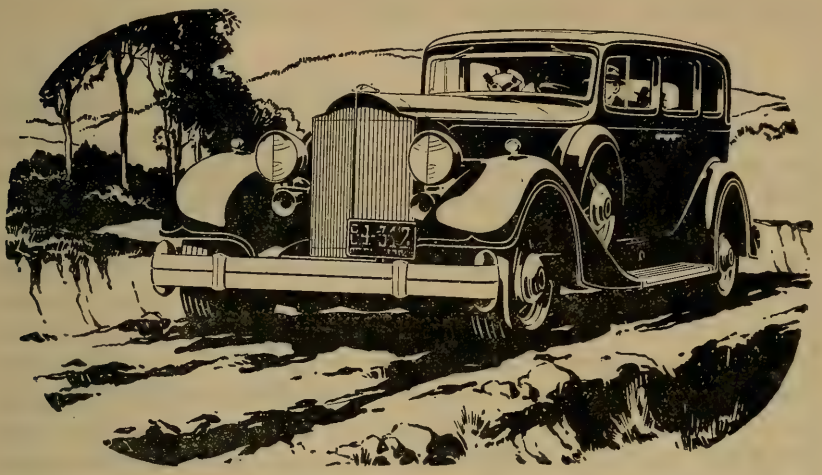
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ture had been played at two concerts in March of that year. These concerts were at the palace of Prince Lobkowitz in Vienna.

* * *

Collin (1771–1811) was jurist and poet. In 1803 he was ennobled. In 1809 he became Court Councillor. Other tragedies by him were "Regulus," "Polyxena." In 1807 Beethoven was expecting a libretto from him. Collin tried "Macbeth," Tasso's "Jerusalem Delivered," and a "Bradamante" to which J. F. Reichardt set music (Vienna, 1808). Reichardt wrote in his "Vertraute Briefen aus Wien": "As the poet (Collin) saw how pleased I was with his poem ('Bradamante'), he offered it to me to set to music, and I joyfully accepted. The opera management has already accepted the opera, and declared that it will spend money on its production. The poet had previously intended it for Simple-heart Beethoven, but the latter could not come to terms with the management." But Beethoven wrote to Collin:

"Great irate poet, give up Reichardt. Take my *music* for your *poetry;* I promise that you will not thereby suffer. As soon as my concert is over . . . I will come to you, and then we will at once take in hand the opera—and it shall soon sound. For the rest you can ring out your just complaints about me by word of mouth." The



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libretto before this had seemed to Beethoven "too venturesome" in respect of its use of the supernatural. Collin's biographer, Laban, says that the "Macbeth" libretto was left unfinished in the middle of the second act, "because it threatened to become too gloomy." At various times Beethoven thought of Grillparzer's "Melusine," Körner's "Return of Ulysses," Treitschke's "Romulus and Remus," Berger's "Bacchus," Shakespeare's "Romeo and Juliet," Schiller's "Fiesco," Grillparzer's "Dragomira," Voltaire's tragedies, and Goethe's "Faust," as operatic subjects. He told Rellstab that the material must be attractive to him; that it must be something he could take up with sincerity and love. "I could not compose operas like 'Don Juan' and 'Figaro.' They are repugnant to me. I could not have chosen such subjects; they are too frivolous for me!"

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

It is in one movement, Allegro con brio, in C minor, 4–4, as written, alla breve as played. It begins with a succession of three long-held fortissimo C's in the strings, each one of which is followed by a resounding chord in the full orchestra. The agitated first theme in C minor soon gives place to the second lyrically passionate theme in E-flat major. The development of this theme is also short. The

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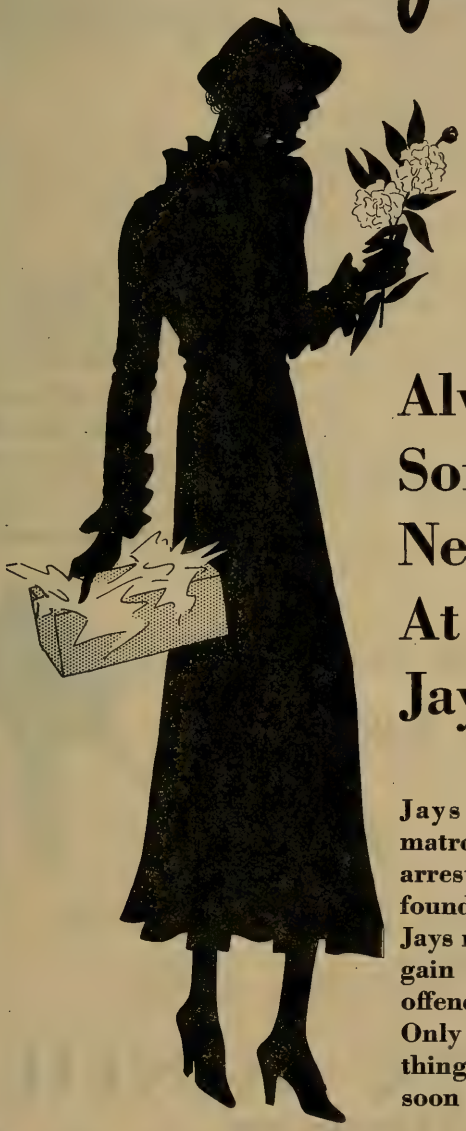
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free fantasia is practically passage-work on the conclusion theme. The tendency to shorten the academic sonata form is seen also in the third part, or recapitulation. The first theme returns in F minor with curtailed development. The second theme is now in C major. The coda begins with this theme; passage-work follows; there is a repetition of the C's and the chords of the beginning; and the purely dramatic close in C minor may be suggestive of the hero's death.

Concerto for Piano, Violin, and Violoncello, with Orchestral Accompaniment, Op. 56 Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827)

The "Triple Concerto" belongs probably to the year 1804. At the time Beethoven had composed his first three symphonies and three piano concertos. In the sketchbook of 1803 is found a draft of the principal theme from the first movement. The sketchbook of 1804, which shows him to have been very much occupied with "Leonore," has, between sketches for the "Waldstein" Sonata, Op. 53, and the "Appassionata" Sonata, Op. 54, notations for all three movements of the Triple Concerto. The "Andante favori" was also written in

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1804; the Eroica Symphony probably had its final revision at the beginning of the year.

On August 26, the composer wrote to Breitkopf and Härtel, offering them for publication "my oratorio [the 'Mount of Olives'], a new Grand Symphony [the 'Eroica'], a Concertante for violin, violoncello, and pianoforte with full orchestra, three new solo sonatas—the Symphony is really entitled *Bonaparte,* and in addition to the usual instruments there are, specially, three obbligato horns. I believe it will interest the musical public—about the other things I have nothing more to add, although a concertante with three such concerting parts is indeed also something new. . . ."

It is Schindler's opinion that the piano part of the Triple Concerto was written for the Archduke Rudolph,* Beethoven's high-born piano pupil, his patron and friend for years. The Archduke was sixteen at this time, and could not have been taking his lessons for very long. Dr. Wilhelm Altmann notes that the piano part, save for occasional "ticklish places," is of very moderate difficulty as compared to the other two solo parts. He conjectures that the composer measured his writing to his pupil's abilities—also that the Archduke reserved the work at first for his own private uses. At any

*Archduke Rudolph Johann Joseph Rainer, youngest son of Emperor Leopold II, and half-brother of Emperor Franz.

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rate the first performance of the concerto of which there is any record was at a benefit concert in the Augartensaal, Vienna, in May, 1807. (The concerto was published in that year.) Thayer states that it was not performed again while Beethoven lived. A performance is on record in Vienna, 1830.

"The Concerto is interesting," writes Lawrence Gilman, "aside from its intrinsic musical quality, as an early nineteenth-century exfoliation of the concerto grosso of the Bach period.

"The first movement runs true to the concerto form of its day, with the double exposition, first by the orchestra, then for the solo instruments. The chief theme of the movement (Allegro, C major, 4-4) is exhibited by the 'cellos and basses alone; the second theme (G major) by the first violins against a triplet figure for violas and 'cellos. In the second exposition (for the solo players), the main subject is entrusted to the 'cello. The solo violin enters nine measures later, and soon the piano has its turn at the principal theme, *dolce*. The development section is extensive, and there is a long coda.

"The slow movement is a Largo in A-flat major, 3-8. The solo 'cello begins the tale, molto cantabile (after three introductory measures for the strings, with the violins muted). Then the clarinets and bassoons take it up, while the piano embroiders the melody with

(Continued on page 21)

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flowing arabesques, and the solo strings, following, add their voices. This movement leads directly into the Finale:

"Rondo alla Polacca (C major, 3-4): The chief theme is played by the 'cello, with string accompaniment, then by the violin. The Polacca rhythm is craftily established, used with fascinating effect, and craftily abandoned. The coda begins in 2-4 time, Allegro; but the first tempo is restored, with a reminiscence of the Polacca.

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(From *The Sackbut*, September, 1933)

"By the cigars they smoke, and the composers they love, ye shall know the texture of men's souls." Thus, without preamble, Galsworthy lays down the law in that most perfect of his shorter works,

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Indian Summer of a Forsyte. Having no more than an academic interest in smoking, I failed to notice the labels on the cigars which Galsworthy smoked; but closed eyes bring up a vision of him puffing at a weed (if that belittling word is not out of place) that appeared to give him that air of serenity and satisfaction which more than her accustomed quantity of milk gives a cat. By deduction I know that he smoked mild cigars, because old Jolyon could not bear a strong cigar or Wagner's music, and as Galsworthy shared his dislike of the latter, it may be assumed that he shared his preference for the former.

Galsworthy's interest in music was constant and his taste definite; but his attitude was not the attitude of the professional musician, and he had very little technical knowledge. Musical metaphors are not infrequently employed by him, sometimes rather pointlessly, but often aptly. His work is almost completely free from musical howlers. I only recall a couple. Gyp (*Beyond*), who being something of a musician ought to have known better, "did not realize how she had grown up in these few days, how the ground bass had already come into the light music of her life"; and Mil-

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toun (*Patrician*), meditating on London, thinks of it as a "great discordant symphony of sharps and flats," which shows he was no musician. One is inevitably reminded of Tennyson's busy little brook which chattered over stony ways "in little sharps and trebles," presumably in order to find a rhyme for pebbles. But two ineptitudes are a modest gleaning from thirty volumes scattered about which are numerous allusions to music. Musicians pop in and out of his pages, and one of his chief characters, Fiorsen, in *Beyond*, is a professional violinist. Not a very estimable individual, consumed with self-pity and completely unstable—one hopes that Fiorsen did not stand in Galsworthy's mind as typical of the musical executant.

It is always interesting to observe how music affects the non-professional listener, for in no art is the cleavage between professional and non-professional so wide. It is almost as if their organs of hearing were differently constructed. To the professional musician music is not "like" anything else: it is itself. The non-professional is always at pains to liken it to something not itself. Gyp is stirred uncannily by the playing of Fiorsen. He had re-

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markable technique, we are informed, "and the intense wayward feeling of his playing was chiselled by it, as if a flame were being frozen in its swaying"—an image, surely, which nobody whose job was music would employ.

Some of Galsworthy's preferences are certainly identical with those of old Jolyon, who loved Beethoven, Mozart, Handel, Gluck, and Schumann, but I have no reason to believe that he, like old Jolyon, had any enthusiasm for the operas of Meyerbeer. In the matter of operas one was indisputably his favourite: Bizet's *Carmen*. Long ago he spoke to me excitedly about it. "Such a jolly good story," he said with almost boyish enthusiasm, "and such perfect tunes!" It was some time later that Mrs. Galsworthy and he decided to make an English translation of the libretto which should be more practicable, from the singer's point of view, than that quaint version which, with almost comical perversity, puts all the accents in the wrong places. The fruit of this labour of love was published only a month or so before his death. Ursula Greville, who went over the whole thing with him to make sure that every line was singable, told me how indefatigably he applied himself

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to the task, allowing neither her nor himself any rest until the whole text had been thoroughly overhauled.

It will be remembered that *Carmen* was Wilfrid Desert's favourite opera, and had a special significance for Dinny, his ill-starred beloved. "The Habanera! What a shiver its first notes always gave one! How wild, sudden, strange and inescapable was love! *L'amour est enfant de Bohême!*" And she goes on brooding of life and love and loneliness, until she is roused again by the Toreador's song. "A blot on the opera, its most popular tune!" she thinks; and then corrects her first thought, remembering that it was meant to blare above the desolation of that tragic end, as the world blared around the passion of lovers. The world was a heedless and a heartless stage for lives to strut across, or in dark corners join and cling together. . . . Perhaps she remembered, too, that Bizet expressed his own purpose very clearly by demanding that the Toreador's song should be sung *avec grand fatuité.*

For opera in general Galsworthy cared little. It is, he thought, a mongrel form, and one had always to be making allowances for it, giving it only a half-willing credence instead of the complete surrender which a work of art has the right to demand. Against *Carmen,* however, he would hear no criticism; for *Pagliacci* he had a special affection—again, probably, because the story took possession of the music and fused with it perfectly; the music of Gluck's *Orfeo* always evoked his enthusiasm, and *Che Faro?* was to him one of the greatest melodies every written. It was *Che Faro?* that Fiorsen played when he seized the fiddle out of a beggar's hands one evening off Piccadilly. "I'll make some money for you," he said. "He played wonderfully on that poor fiddle; and the fiddler,



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who had followed at his elbow, stood watching, uneasy, envious, a little entranced. This tall, pale monsieur with the strange face and the drunken eyes and hollow chest, played like an angel!" But even a genius performing in a Piccadilly by-street may miscalculate his drawing-power. Fiorsen was met with drawn curtains and closing windows like any derelict scraper-out of unwanted tunes. It was *Che Faro?* too, that Irene played for old Jolyon when Chopin's charms had been momentarily exhausted.

If you mentioned Wagner, Galsworthy shook his head, murmured his agreement with the later Nietzsche, and let it go at that. In *The Island Pharisees* something of his real feelings on the subject are shown. Two American ladies, assembled under the tent of hair belonging to a writer of songs, were discussing the emotions aroused in them by Wagner's operas.

"They projuice a strange condition of affairs in me," said the thinner one.

"They're just divine," said the fatter.

"I don't know if you can call the fleshly lusts divine," replied the thinner, looking into the eyes of the writer of songs.

I suppose it was Bach whom he placed on the supreme altitude. "He's a grand chap," he said; and once, when a young musician friend of mine declared his preference for Beethoven, J. G. replied: "I used to think like that, but you wait till you're ten years older: you'll come to Bach"—for which assumption of superiority he was promptly chidden by his wife. Notwithstanding this preference for Bach, his books contain very few allusions to him. One reference has a peculiar interest, owing to its sidelight on war-time mentality. A concert is in progress at Queen's Hall; the second number, which, in spite of all the efforts of patriotism, was of German origin—a Brandenburg concerto by Bach. More curious still, it was encored. Certainly the repetition of a Brandenburg concerto, even the Third, would be something of a novelty, in peace-time or war-time. Was Galsworthy calling on his imagination, I wonder,

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or did Sir Henry Wood share in the prevailing habit of giving the "Tommies" whatever they wanted, cigarettes or concertos?

Before he had placed Bach on the loftiest pedestal, I imagine it was Beethoven who occupied that position, and the Seventh Symphony came highest in his esteem. Courtier (*The Patrician*) described it as the finest piece of music ever written, and dragged the haughty patrician, Miltoun, conscience-ridden and somewhat bitter, into Queen's Hall to listen to it. "The great lighted hall, filled with the faint blueish vapour from hundreds of little rolls of tobacco leaf, was crowded from floor to ceiling. . . . The first slow notes of the Seventh Symphony of Beethoven had begun to steal forth across the bank of flowers; and save for the steady rising of that blueish vapour, as it were incense burnt to the god of melody, the crowd had become deadly still, as though one mind, one spirit, possessed each pale face inclined towards that music, rising and falling like the sighing of the winds, that welcome from death the freed spirits of the beautiful." "Hasn't that shown you how things swell and grow; how splendid the world is?" asks Courtier, and Miltoun answers: "It has shown me how beautiful the world can be made by a great man."

It was the slow movement from Beethoven's Seventh that so profoundly moved the Reverend Edward Pierson, that unhappy believer doomed to function in an age of unbelief. To him, I fear, music was in many ways a narcotic, an escape from reality, a substitute for living. Whenever circumstances overwhelmed him, it was to music that he turned for solace, as the coarser-fibred turn to drink. Tintern Abbey to him is lovely like a great piece of music, for he put everything into music; and when his love for his daughter seems to overwhelm him, he goes to the piano and plays Mendelssohn's Prelude and Fugue in E Minor with a sort of dreamy passion. It was his way out of perplexities, regrets, and longings: a way which never quite failed him. He finds the modern sceptical

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spirit insupportable; turns to his little old piano, touches the shabby keys, and sings in a worn voice: "Holy, holy, holy, Merciful and Mighty!" He finds himself bewildered by the sudden change of relationship between him and his daughter. . . . Slips away; mounts to the organ loft of his church, plays soft modulating chords "wandering into each other." And on that occasion when the Bach concerto was encored at Queen's Hall, his favourite piece of music, the César Franck sonata, is performed. What insight Galsworthy showed in linking up César Franck with this sympathetic, but rather futile clergyman, left over, as it were, from a previous generation: Franck, with his never-ending yearning and somewhat too consciously worked-up exultation! The sonata brought Pierson "a view of heaven, of devotional blue air where devout stars were shining in a sunlit noon, above ecstatic trees, and waters where ecstatic swans were swimming." When, under the bludgeoning of fate, he gives up his church, it is to music that he flies for comfort. "Of all that he would leave, he would miss this most—the right to come and play here in the darkening church, to release emotional sound in this dim empty space, growing ever more beautiful. From chord to chord he let himself go deeper and deeper into the surge and swell of those sound waves, losing all sense of actuality, till the music and the whole dark building were fused in one rapturous solemnity."

Chopin is often evoked by Galsworthy—the counterpart in music of the remote and lovely Irene—but I do not remember that Brahms is ever mentioned. And yet Galsworthy was a great Brahmsian, holding back only from the Fourth Symphony. The songs delighted him, and "Muss es Eine Trennung geben," from the Magelone Lieder, seemed to him one of the most beautiful songs ever written. His nephew, Rudolf Sauter, would play it on the flute to him. I always remember with amazement an evening at Bury when, quite unprecedentedly, I burst into song. At dinner I had rather crudely mimicked a typical bass singing Handel's "O ruddier than the

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cherry," upon which J. G. surprisingly decided that I must be made to sing when we got to the drawing-room. I withdrew behind the absence of music, but a few volumes of Lieder were produced and I sang some of the Schumann *Dichterliebe* to my own inadequate accompaniment. Then Mrs. Galsworthy—a trained musician and excellent reader—offered to play for me, with the usual result when enthusiastic amateurs are let loose: we went on playing and singing for hours—Schumann, Brahms, and, I think, Schubert—unmindful of the time and even, I fear, of J. G., who, at midnight quietly decreed that it was bedtime.

Symphony No. 6, in F major, "Pastoral," Op. 68

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This symphony—"Sinfonia pastorale" was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theatre an der Wien, Vienna, December 22, 1808.

M. Vincent d'Indy in his "Beethoven" (Paris, 1911) devotes several pages to Beethoven's love of nature. "Nature was to Beethoven not only a consoler for his sorrows and disenchantments; she was also a friend with whom he took pleasure in familiar talk, the only intercourse to which his deafness presented no obstacle." Nor did Beethoven understand Nature in the dryly theoretical manner of Jean Jacques Rousseau, whose writings then were in fashion, for there could be no point of contact between the doctrines of this Calvinist of Geneva and the effusions of Beethoven, a Catholic by birth and by education. Nor did Beethoven share the views of many

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romantics about Nature. He would never have called her "immense, impenetrable, and haughty," as Berlioz addressed her through the mouth of his Faust. A little nook, a meadow, a tree,—these sufficed for Beethoven. He had so penetrated the beauty of nature that for more than a dozen years all his music was impregnated by it.

His bedside book for many, many years soon after his passion for Giulietta Guicciardi was the "Lehr und Erbauungs Buch" of Sturm. Passages underscored show the truth of the assertions just made, and he copied these lines that they might always be in his sight: "Nature can be justly called the school of the heart; it shows us beyond all doubt our duty towards God and our Neighbor. I wish therefore to become a disciple of this school, and offer my heart to it. Desirous of self-instruction, I wish to search after the wisdom that no disillusion can reject; I wish to arrive at the knowledge of God, and in this knowledge I shall find a foretaste of celestial joys."

Beethoven did not attempt to reproduce the material, realistic impression of country sounds and noises, but only the spirit of the landscape.

Thus in the "Pastoral" Symphony, to suggest the rustic calm and the tranquillity of the soul in contact with Nature, he did not seek curious harmonic conglomerations, but a simple, restrained melody,

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which embraces only the interval of a sixth (from *fa to re*). This is enough to create in us the sentiment of repose—as much by its quasi-immobility as by the duration of this immobility. The exposition of this melody based on the interval of a sixth is repeated with different timbres, but musically the same, for fifty-two measures without interruption. In an analogous manner Wagner portrayed the majestic monotony of the river in the introduction to "Rheingold." Thus far the landscape is uninhabited. The second musical idea introduces two human beings, man and woman, force and tenderness. This second musical thought is the thematic base of the whole work. In the Scherzo the effect of sudden immobility produced by the bagpipe tune of the strolling musician (the oboe solo, followed by the horn), imposing itself on the noisy joy of the peasants, is due to the cause named above; here, with the exception of one note, the melody moves within the interval of a fifth.

The storm does not pretend to frighten the hearer. The insufficient kettledrums are enough to suggest the thunder, but in four movements of the five there is not a fragment of development in the minor mode. The key of F minor, reserved for the darkening of the landscape hitherto sunny and gay, produces a sinking of the heart

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and the distressing restlessness that accompany the approach of the tempest. Calm returns with the *ambitus* of the sixth, and then the shepherd's song leads to a burst of joyfulness. The two themes are the masculine and feminine elements exposed in the first movement.

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* * *

It has been said that several of the themes in this symphony were taken from Styrian and Carinthian folk-songs.

The symphony, dedicated to Prince von Lobkowitz and Count Rasoumoffsky, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. Two trombones are added in the fourth and fifth movements and a piccolo in the fourth. The work was published in 1809.

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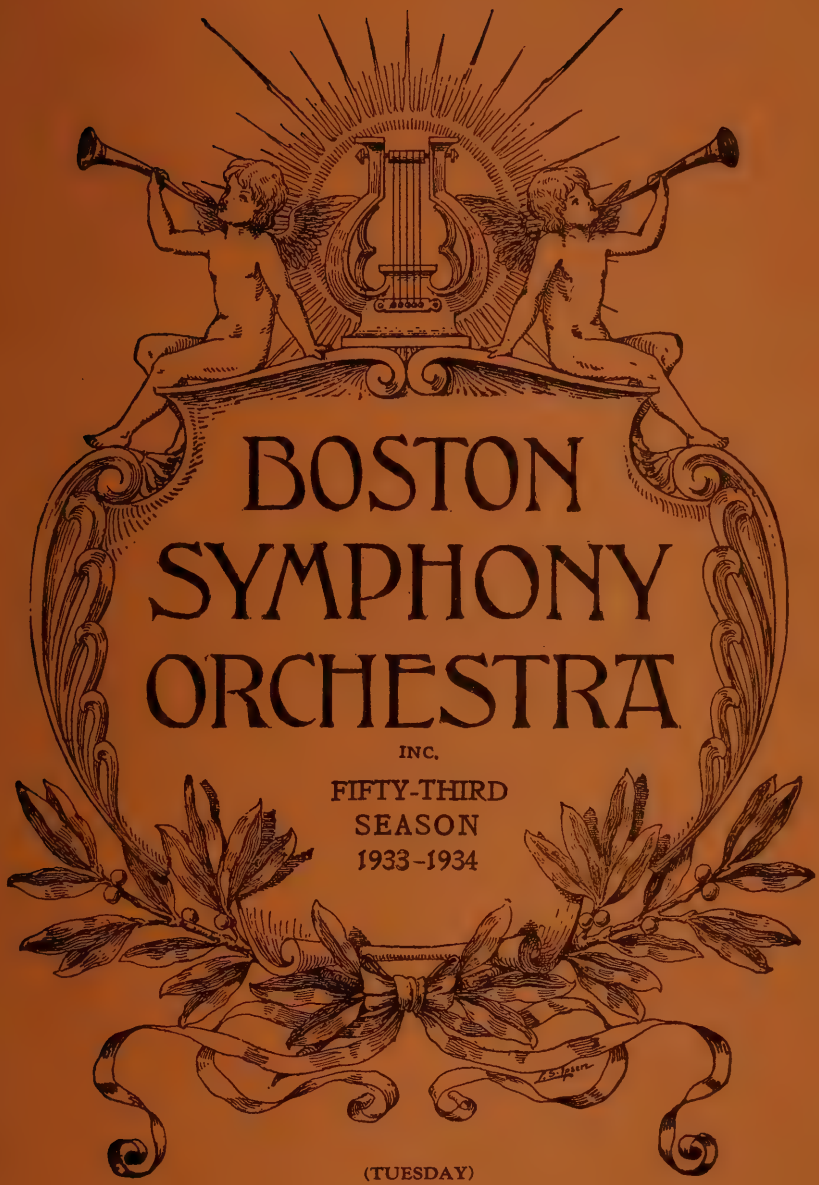
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Overture.
Song: "Die Trommel gerührt."
Song: "Freudvoll und leidvoll."
"Clärchen's Death."
"Melodrama."
"Symphony of Victory."

Soprano: Olga Averino
Reader: Richard Hale

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(~~First performance by this orchestra~~)

I. Allegro.
II. Largo.
III. Rondo alla Polacca.

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Jesús María Sanromá, Piano
Richard Burgin, Violin
Jean Bedetti, Violoncello

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I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

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INCIDENTAL MUSIC TO GOETHE'S "EGMONT," OP. 84 (OVERTURE, TWO SONGS, "CLÄRCHEN'S DEATH," "MELODRAMA," "SYMPHONY OF VICTORY") LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven wrote his incidental music to Goethe's play by assignment (for a production by Hartl at the Hofburg Theatre in Vienna on May 24, 1810).* It could hardly have been an unwilling task, for the heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

There are nine numbers in all—the overture, four entr'actes,† two songs, sung by Clärchen, "Clärchen's Death," "Melodrama," and the final *Sieges-symphonie,* which, almost identical with the coda of the overture, turns the tragedy of Egmont's death into a triumph of the unconquerable spirit of his subjects.

Without going into futile particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the

*The incidental music was first performed in Boston at a Philharmonic Concert, in Music Hall, Carl Zerrahn, conductor, on March 26, 1859. The only performance by this Orchestra was given on December 12, 1885, when Howard Ticknor was the reader, and Emma Juch, the soprano.

†The entr'actes are omitted in this performance.

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Edited and annotated by

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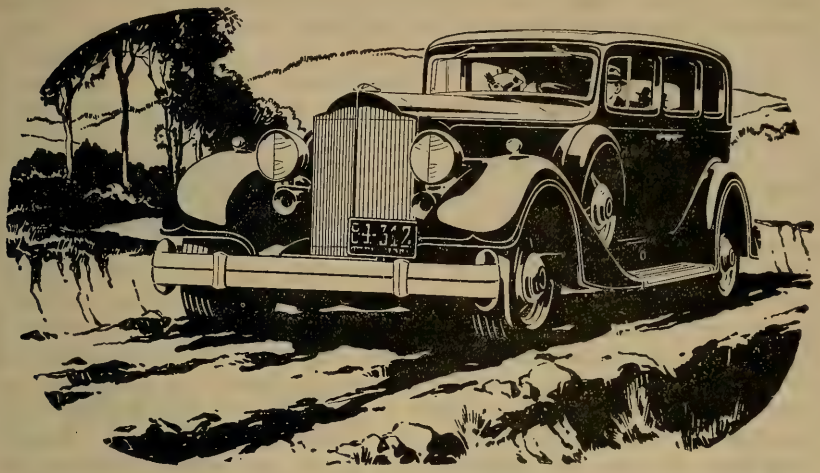
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streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

It would be an entire misapprehension to deduce, from the "recitations" drawn from Egmont's various speeches, that Goethe's hero is in any way a gratuitous orator. He is anything but that. The lines quoted arise from the exigencies of crucial moments—moments of quick decision, in which the Count is more than once called upon to justify an incautious stand. It has often been remarked that far from relying upon Egmont to bespeak his own character, Goethe has drawn him to the life in the reflecting remarks of his subjects, in his own handling of everyday matters, in the tender ecstasies of Clärchen, even before he is disclosed coping with tense affairs of state. He is never the pompous potentate, never the moralist, but likable, easy-going, human. When, on his first entrance, he begins by upbraiding some street rioters, he finds himself talking amiably with one of them. He is interested in his secretary's amours; he pardons offenders with a reproach or a fine. His impetuous idealism becomes apparent as he discusses with his secretary a letter from his aged friend, Count Oliva, imploring him to avoid suicidal recklessness. The Prince of Orange, in a fine scene, urges upon him the need for quiet withdrawal, and avoidance of an open issue with the Duke of Alva. But Egmont will not creep from danger. The counsel-

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lors of King Philip of Spain would not dare to try assassination, says the confidant optimist, for the flame of open revolt would burst forth immediately.

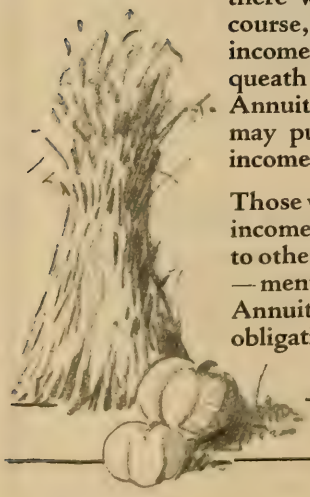
Clärchen is first seen in her modest home, with her mother and her suitor, Brackenburg. The young man gets scant attention, for all her thoughts are for the great Count Egmont, her secret lover. A song is proposed as she winds her yarn, and she sings "A soldier's song, my favorite";

Die Trommel gerühret,
Das Pfeifchen gespielt!
Mein Liebster gewaffnet
Dem Haufen befiehlt,
Die Lanze hoch führet,
Die Leute regieret.
Wie klopft mir das Herze!
Wie wallt mir das Blut!
O hätt' ich ein Wämslein
Und Hosen und Hut!

In a later scene, she confidently awaits her lover, secure in his affection. Her second song brims with the rapture of her love which has reached its fulness:

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The scene of the last recitation is from the fifth act. Egmont, unsuspectingly has walked into the palace of the Duke of Alva, who has had him seized by guards, and condemned as a traitor to public execution on the following day. Egmont, alone in his cell, apostrophizes Sleep, which can assuage "the inward shudder of fear."

Clärchen, learning of her lover's imprisonment, runs out into the streets, and, in a stirring scene, recklessly urges the burghers to take arms and release their idol Egmont. But no one dares to utter so much as his name. She learns of his impending doom, and quickly takes a phial of poison.

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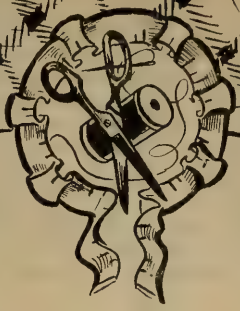
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inclines towards the sleeping hero. Her countenance betokens compassion, she seems to lament his fate. Quickly she recovers herself, and with an encouraging gesture exhibits the symbols of freedom, the bundle of arrows, with the staff and cap. She encourages him to be of good cheer, and while she signifies to him that his death will secure the freedom of the provinces, she hails him as a conqueror, and extends to him a laurel crown. As the wreath approaches his head, Egmont moves like one asleep, and reclines with his face towards her. She holds the wreath suspended over his head; martial music is heard in the distance; at the first sound the vision disappears. The music grows louder and louder. Egmont awakes. The prison is dimly illuminated by the dawn. His first impulse is to lift his hand to his head; he stands up, and gazes round, his hand still upraised.")

As the guards come to take him, he speaks his final words: "The foe closes round on every side! Swords are flashing; courage, friends! Behind are your parents, your wives, your children!" (Pointing to the guard.)

"And these are impelled by the word of their leader, not by their own free will. Protect your homes! And to save those who are most dear to you, be ready to follow my example, and to fall with joy." (Drums. As he advances through the guards towards the door in the background, the curtain falls. The music joins in, and the scene closes with a symphony of victory.)

* * *

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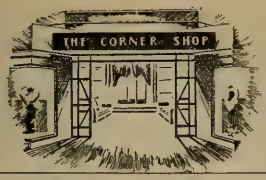
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Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood."

The poet wrote his play scene by scene in the ensuing years. The early street scenes of oppression and insurrection were probably written in 1775 when his mind was occupied with historical research. The two stirring songs of Clärchen are attributed to 1776. Goethe set his manuscript aside until 1778, and again worked upon it intermittently. In 1782 he found himself out of its mood, and not until five years later, through a summer in Rome in 1787, did he draw his threads together and complete his play.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not unplausibly, in 1827, that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would

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have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

* * *

Beethoven's lifelong veneration of Goethe's art, amounting almost to worship, is familiar history. "When you write to Goethe about me," he confided to Bettina Brentano in a letter of 1811, "select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have composed the music, and indeed purely out of love for his poems, which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation?"

It was on April 12 of the same year that Beethoven directly addressed the poet whom he had not yet met:

"*Your Excellence:*

The pressing opportunity of a friend of mine, one of your great admirers (as I also am), who is leaving here [Vienna] in a great hurry, gives me only a moment to offer my thanks for the long time I have known you (for I know you from the days of my childhood)—that is very little for so much. Bettina Brentano has assured me that you would receive me in a kindly, yes, indeed, friendly spirit. But how could I think

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of such a reception, seeing that I am only in a position to approach you with the deepest reverence, with an inexpressibly deep feeling for your noble creations. You will shortly receive from Leipsic through Breitkopf and Härtel the music to 'Egmont,' this glorious 'Egmont,' with which I, with the same warmth with which I read it, was again through you impressed by it, and set it to music. I should much like to know your opinion of it: even blame will be profitable for me and for my art, and will be as willingly received as the greatest praise.

"Your Excellency's great admirer,

"Ludwig van Beethoven."

In contrast to Beethoven's ardent tone is the correct and punctilious answer of Goethe, dated Carlsbad, June 25, 1811:

"Your friendly letter, highly esteemed sir, I received to my great pleasure through Herr von Oliva. I am most thankful to you for the opinions expressed therein, and I assure you that I can honestly reciprocate them, for I have never heard one of your great works performed by skilful artists and amateurs without wishing that I could for once admire you at the pianoforte, and take delight in your extraordinary talent. The good Bettina Brentano really deserves the sympathy you have shown her. She speaks of you with rapture and the liveliest affection, and counts the hours she spent with you as the happiest of her life. The 'Egmont' music I shall probably find when I return home, and I thank you in advance—for I have already heard it spoken of in high terms by several persons, and I think I shall be able to give it this winter at our theatre, accompanied by the music in question; by this means I hope to prepare great enjoyment both for myself and for your numerous admirers

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in our parts. What, however, I most wish, is to have properly understood Herr Oliva, who held out the hope that in the course of a journey you propose to take that you might visit Weimar. May it take place when the court and the whole music-loving public is here. You would certainly meet with a reception in keeping with your merits and sentiments. But no one would take greater interest in it than I myself. I wish you farewell, beg you to keep me in kind remembrance, and offer you hearty thanks for the pleasure which through you I have often received."

* * *

Around the encounter of Beethoven and Goethe at Teplitz in 1812, hovers the volatile spirit of Bettina Brentano, its instigator, the *Kind* of twenty-five—of the "wild and tender heart," with her astonishing perception of the inmost quality of genius. The forty-year-old Beethoven, and for a shorter period, the sixty-one-year-old Goethe succumbed to her charms.

She had entered Goethe's heart suddenly, and by a back door. One day there came to his house a girl of twenty-three—"small of stature, with a pale complexion, dark eyes like deep pools, and a mass of black curls."* He found himself confronted with the charming daughter of Maximiliane Brentano, whom, as a girl of seventeen, he had loved some forty years before! Bettina had gleaned from her mother the circumstances of this affair: had long nurtured a passion for the great poet whom she had never seen. Resistance by him

*The description is by Alois Bihler.

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would have been useless. Before many minutes had passed, she had thrown her arms around his neck.

During the short time that Bettina basked in the light of Goethe's radiance there was a considerable exchange of letters, all of which she made haste to publish after his death. Goethe's *Briefwechsel mit einem Kinde* have had a certain value to posterity, since she constantly interceded for Beethoven; their value would have been greater had not Bettina cleverly intertwined fact and legend, drawn freely upon her leaping imagination, telescoped, retouched and colored some of her letters for a more vivid effect. As a result, historians have been harassed ever since with the task of extricating authentic from doctored passages. Romain Rolland, restudying these in the light of further letters published as recently as 1927, decides in his "Goethe and Beethoven," that Bettina at least did not wander from the spirit of truth. Rolland found it hard not to indulge the "child" who understood Beethoven before the world, who "battled bravely and passionately for him against everybody." Biographers of Goethe, on the other hand, have scant regard for this one among his innumerable loves, the one who threw herself at his head, even while he was writing sonnets to Minna Herzlieb, and placating his wife, Christiane. Emil Ludwig disposes of her with an annihilating paragraph: "Though she chose to call herself a 'child,' the dates at any rate are somewhat against her. But she represents herself as being a child in appearance and feeling—and was in reality any-

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thing but naïve in every respect. With literary gifts, but not a writer; with an æsthetic cult for self-surrender, but never surrendering herself; artificial to the core, incapable of spontaneity, sensual without passion, pruriently lascivious, entirely self-centered, eternally acting up to her idea of herself, yet with nothing of the player's naïveté—Bettina is the crowning bloom in the hot-house of pseudo-Romanticism, the pattern for those countless provincial stragglers who for a century strove to be 'in the movement.' "

Whatever the true character of Bettina, the results of the Teplitz encounter between the master poet and master musician are fairly clear. Bettina's tale is still suspect, of Goethe bowing deeply to the passing gentry on the road, while Beethoven, ignoring them, taunted his companion for his obsequious manner. Rolland accepts her account of the day when Beethoven played for Goethe:

> "He finished playing. When he saw that Goethe was deeply moved, he said: 'Ah, sir, I had not expected that from you. . . . Long ago I gave a concert in Berlin. I had worked hard, and thought that I had done well. I expected a success, but when I had expended all my energy there was not the slightest sign of approval! . . . It was very painful, indeed, and I could not understand it. But I soon found the clue to the secret: The Berlin public was fashionably cultured: in token of appreciation they waved their tear-sodden

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handkerchiefs at me. I saw that I had a 'romantic,' not an artistic, audience. . . . But coming from you, Goethe, I do not like it. When your poems reach my brain, I am filled with pride so intense that I long to climb to the height of your grandeur. No doubt, I was unable to rise to such a height . . . otherwise enthusiasm, in you, would have found a different mode of expression. Yet you yourself must know how stimulating it is to gain the applause of those possessed of understanding! If you do not recognize me, if you do not reckon me as your equal, who will? To what beggarly mob must I play to find understanding?"

The effect upon Goethe is evident in his letter to Zelter, his conservative musical counsellor (September 2, 1812):

"I have made Beethoven's acquaintance. His talent amazes me but, unfortunately, he has no self-control whatever. He is, no doubt, quite right in finding the world detestable, but by behaving as he does he really does not make it any more pleasant for himself or for others. We must forgive him a great deal, for his hearing is getting very bad; this interferes perhaps less with his musical than with his social side. He is naturally laconic, and he is becoming still more so as a result of his deafness."

Rolland produces abundant evidence to show that Goethe had a genuine admiration for Beethoven's music. He produced "Egmont" at Weimar, with the incidental music, and on many occasions listened to the master's various scores with curious interest. That he found the Fifth Symphony impressive, but terrifying, was due, partly to the aggressive challenge in it, partly to his supersensitive hearing, which was offended by tones of more than moderate volume.



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"Who can have detected, under the poetic laurels heaped upon him, under the features of the gloomy Apollo which he wore, the bitter lines of his mouth, the marks of disappointment and disillusion, and the weaknesses so desperately concealed? This man detested emotion and abhorred the sight of disease and death; the fissures in the social structure and in his own 'ego,' the possession by evil spirits—a constant obsession of his—caused him the utmost alarm; it was because he found them all within himself. Only his wisdom and self-control could erect the dikes which would save him from drowning. Goethe, the monarch of life, knew only too well on what fragile foundations his empire rested, and what the building of it had cost him. Like the master builder in the old legend, he had walled into the heart of the structure many a woman's body! What a price did he pay, not for his egoistic peace of mind (as the vulgar call it, who cannot rise to such heights), but for the serenity of his work and its accomplishment. No doubt, he is not so robust, not so roughly hewn, not so virile as Beethoven. Beethoven's was one long fight; every step cost him dear; he was wounded again and again; he never wavered, but rushed, breast forward, straight upon the enemy. Goethe never fought, never argued. Pride and weakness both forbade a hand-to hand encounter. He did not commit himself with the adversaries whom he despised nor, more dangerous still, with those whom he loved. He had but one resource, only one, always the same; when he met an obstacle, he fled, fled without even looking back. He effaced the recollection of the encounter from his sight and his mind. His mental existence was a perpetual conquest, his life among men a constant flight. He stood aside and remained silent. . . . But Beethoven would never realize this. Who did, in fact? Beethoven would be the last to understand him."

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Concerto for Piano, Violin, and Violoncello, with Orchestral Accompaniment, Op. 56* Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827)

The "Triple Concerto" belongs probably to the year 1804. At the time Beethoven had composed his first three symphonies and three piano concertos. In the sketchbook of 1803 is found a draft of the principal theme from the first movement. The sketchbook of 1804, which shows him to have been very much occupied with "Leonore," has, between sketches for the "Waldstein" Sonata, Op. 53, and the "Appassionata" Sonata, Op. 54, notations for all three movements of the Triple Concerto. The "Andante favori" was also written in 1804; the Eroica Symphony probably had its final revision at the beginning of the year.

On August 26, the composer wrote to Breitkopf and Härtel, offering them for publication "my oratorio [the 'Mount of Olives'], a new Grand Symphony [the 'Eroica'], a Concertante for violin, violoncello, and pianoforte with full orchestra, three new solo sonatas—the Symphony is really entitled *Bonaparte,* and in addition to the usual instruments there are, specially, three obbligato horns, I believe it will interest the musical public—about the other things I have nothing more to add, although a concertante with three such concerting parts is indeed also something new. . . ."

It is Schindler's opinion that the piano part of the Triple Concerto was written for the Archduke Rudolph,† Beethoven's high-born piano pupil, his patron and friend for years. The Archduke was sixteen at this time, and could not have been taking his lessons

*This concerto was performed by the Boston Symphony Orchestra in its first season (January 20, 1882). Mr. Henschel, the conductor, played the piano part; Mme. Terese Liebe, the violin; Theodore Liebe, the violoncello.. There was another performance on March 22, 1889, when Wilhelm Gericke was conductor. The soloists were B. J. Lang, Franz Kneisel, Fritz Giese.

†Archduke Rudolph Johann Joseph Rainer, youngest son of Emperor Leopold II, and half-brother of Emperor Franz. One recalls Beethoven's remark to his publishers on the subject of "our *blasé* folk, the so-called nobility"—"There is nothing smaller than our great folk, but I make an exception of the Archdukes."

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for very long. Dr. Wilhelm Altmann notes that the piano part, save for occasional "ticklish places," is of very moderate difficulty as compared to the other two solo parts. He conjectures that the composer measured his writing to his pupil's abilities—also that the Archduke reserved the work at first for his own private uses. At any rate the first performance of the concerto of which there is any record was at a benefit concert in the Augartensaal, Vienna, in May, 1807. (The concerto was published in that year.) Thayer states that it was not performed again while Beethoven lived. A performance is on record in Vienna, 1830.

"The Concerto is interesting," writes Lawrence Gilman, "aside from its intrinsic musical quality, as an early nineteenth-century exfoliation of the concerto grosso of the Bach period.

"The first movement runs true to the concerto form of its day, with the double exposition, first by the orchestra, then for the solo instruments. The chief theme of the movement (Allegro, C major, 4-4) is exhibited by the 'cellos and basses alone; the second theme (G major) by the first violins against a triplet figure for violas and 'cellos. In the second exposition (for the solo players), the main subject is entrusted to the 'cello. The solo violin enters nine measures later, and soon the piano has its turn at the principal theme, *dolce*. The development section is extensive, and there is a long coda.

"The slow movement is a Largo in A-flat major, 3-8. The solo 'cello begins the tale, molto cantabile (after three introductory

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measures for the strings, with the violins muted). Then the clarinets and bassoons take it up, while the piano embroiders the melody with flowing arabesques, and the solo strings, following, add their voices. This movement leads directly into the Finale:

"Rondo alla Polacca (C major, 3-4): The chief theme is played by the 'cello, with string accompaniment, then by the violin. The Polacca rhythm is craftily established, used with fascinating effect, and craftily abandoned. The coda begins in 2-4 time, Allegro; but the first tempo is restored, with a reminiscence of the Polacca.

"The orchestral part of the Concerto is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings."

J. N. B.

SYMPHONY IN F MAJOR, NO. 8, OP. 93 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Month October 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest

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Symphony No. 9 in D minor, Op. 125, with final chorus on Schiller's "Ode to Joy."

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musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and as Staudenheim, his physician, advised him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's* home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took

*Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

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pleasure afterwards in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

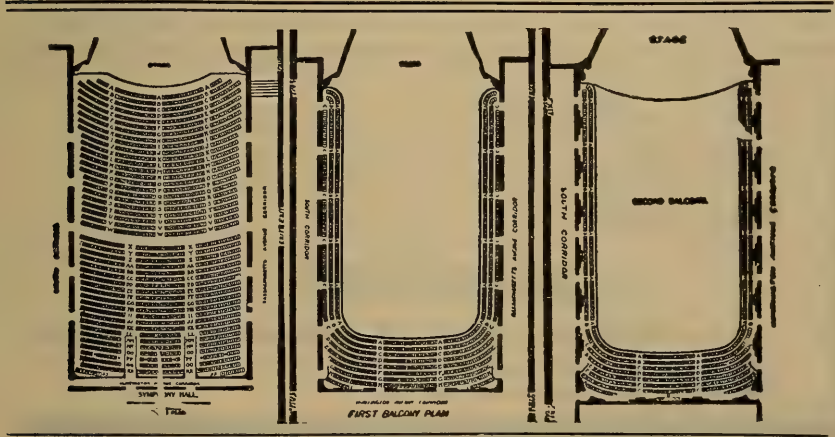
This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

* * *

The first performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801[?]), sung by Mrs. Milder-Hauptmann, Siboni, and Weinmüller; this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed December 8, 1813) was again heartily applauded, and the Allegro was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result.



If this symphony in future should be given *alone,* I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not please the audience; that Beethoven was irritated, and said: "Because it is much better" (than the Seventh).

There were in the orchestra at this concert eighteen first violins, eighteen second violins, fourteen violas, twelve violoncellos, seven double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

Beethoven described the Eighth in a letter (June 1, 1815) to Salomon, of London, as "a little symphony in F," to distinguish it from its predecessor, the Seventh, which he called "a great symphony in A, one of my best."

We know from his talk noted down that Beethoven originally planned an elaborate introduction to this symphony.

It is often said that the second movement, the celebrated Allegretto scherzando is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who, however, did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'un-

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buttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii., pp. 219–222), and he drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, Beethoven is reported as having said: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta,—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta,' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

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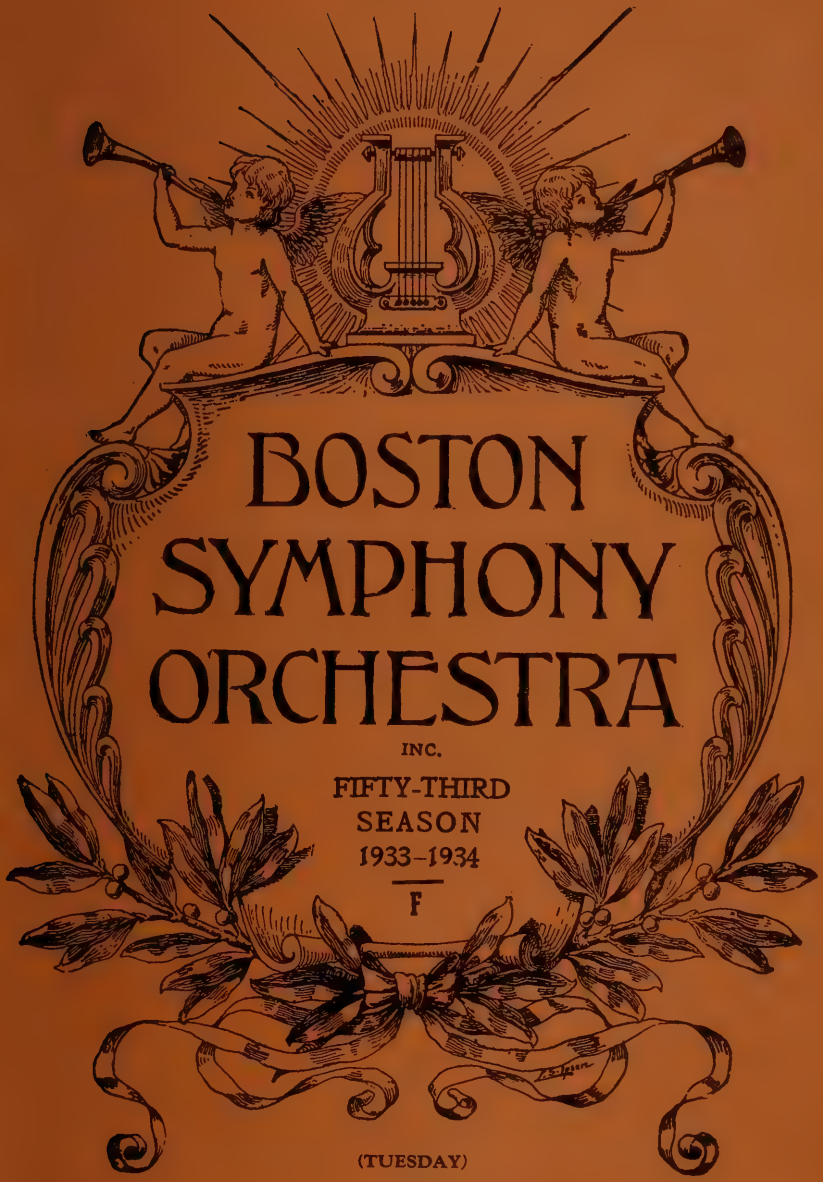
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II. Molto vivace: Presto.
III. Adagio molto e cantabile.
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OVERTURE TO "LEONORE" No. 3, OP. 72 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien,* Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." Beethoven had received the text in 1804. He worked on the music the following summer at Hetzendorf. On his return to Vienna, rehearsals were begun. In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, it was now (1805), somewhat defective, simply from lack of stage experience."

In the year that saw the production of "Fidelio," Napoleon's army was hastening toward Vienna. There was an exodus from the town

*It was Beethoven's wish to have produced his opera under the title of "Leonore," but the management of the Theater an der Wien, and many of the composer's friends, urged him to call his work "Fidelio" to distinguish it from the operas of Gaveaux and Paer which had been produced with the name "Leonore." The opera was, however, published in 1810 as "Leonore." Beethoven ascribed the early failures of his opera to the change in title.

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Edited and annotated by

PERCY GOETSCHIUS, Mus. Doc.

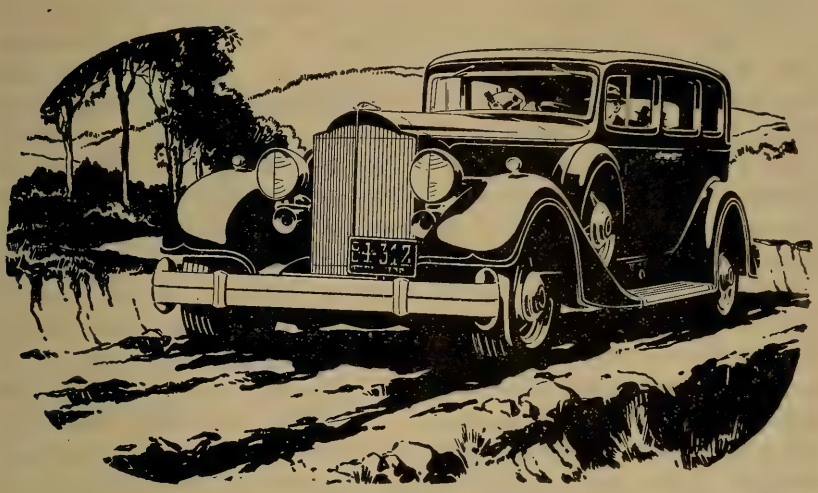
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of the nobility, merchants, and other residents. The vanguard of the French army entered on November 13. Those of the Viennese who would have appreciated the opera had fled the town. The theatre was not well filled. Many in the audience were or had been officers in Napoleon's army. The success of the opera was small. Only two performances followed the first. At the first and at the second the overture, "Leonore," No. 2, was performed. Dr. Henry Reeve, not a musician, heard the opera at the third performance. He gave an account of what took place: "Beethoven presided at the pianoforte and directed the performance himself. He is a small, dark, young-looking man, wears spectacles, and is like Mr. Koenig.* This is the first opera he ever composed, and it was much applauded; a copy of complimentary verses was showered down from the upper gallery at the end of the piece.† . . . The story and plan of the piece are a miserable mixture of low manners and romantic situations; the airs, duets, and choruses equal to any praise. The several overtures, for there is an overture to each act,‡ appear to be too artificially composed to be generally pleasing, especially on first being

*Koenig was the inventor of a printing press.

†The verses were written by Beethoven's friend Stephan von Breuning. He had the printed copies distributed among the audience.

‡It is not easy to know what is here meant. There were not any entr'actes for the opera, which was in three acts when it was first produced.


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heard. Intricacy is the character of Beethoven's music, and it requires a well-practiced ear or a frequent repetition of the same piece to understand and distinguish its beauties."

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore," No. 3, a remodelled form of No. 2, was the overture. There was talk of a performance at Prague in 1807. Beethoven wrote for it a new overture, retaining the theme derived from Florestan's air, "In des Lebens Frühlingstagen." The other material in Nos. 2 and 3 was not used. The opera was not performed; the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814. For this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by working on it from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st, Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup of wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt

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out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried, the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death, a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^mo." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It was said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before per-

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formances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts of the opera. The objection to this is that the trumpet episode of the prison will then discount the dramatic ending of the overture when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with the Florestan soliloquy. Bülow therefore performed the overture at the end of the opera. Zumpe did likewise in Munich. They argued with Wagner that this overture is the quintessence of the opera, "the complete and definite synthesis of the drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Sophie Cruvelli took the part of Leonore, and Ferdinand Hiller conducted. When "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene. This scene was then counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the peroration, the little orchestral introduction to the second scene sounds rather thin. To meet this objection, a pause was made for several minutes after the overture.

The key of the "Leonore" Overture No. 3 is C major. A short fortissimo is struck. It is diminished by wood-wind and horns, then taken up, piano, by the strings. From this G there is a descent down the scale of C major to a mysterious F-sharp. The key of B

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minor is reached, finally A-flat major, when the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera), is played. The theme of the Allegro, C major, begins pianissimo, first violins and violoncellos, and waxes impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call off stage. The twice-repeated call is answered in each instance by the short song of thanksgiving from the same scene. Leonore's words are: "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). The third part is developed in general as the first part and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J. Webb was the conductor. The score and the parts were borrowed; for the programme of a concert by the Society on January 24, 1852, states that the Overture was then "presented by C. C. Perkins, Esq."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

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PARALLELS IN MUSIC AND LITERATURE

By André Maurois

(*The Chesterian*—September–October, 1931)

I was sixteen when I went to a concert for the first time. This might seem strange, but I lived in a provincial town and orchestras hardly ever traveled in those days. It was during a holiday in Paris that a friend took me to the Concerts Lamoureux, and I fell at once under the spell.

I remember that, among other things, the Fifth Symphony, the Pastorale, and the Overture to Tannhäuser figured on the programme. I had already determined to be a writer, and Beethoven and Wagner made me realize what a work of art should be. Themes took shape, merged with each other, struggled against each other, and then became reconciled. At times, when a single instrument rang out, everything seemed delightfully clear, in the same way that the voice of a sage or of a loved friend gives meaning to life and to the world for a fleeting moment. Then a rush of sound would drown those melodious and transient thoughts as though a great tide would break over mankind, and I strove in vain to rescue the phrases I loved. At times, I could hear one of them calling desperately, as though far away, and in an impenetrable mist, but another wave would quickly cover it. The might of such a storm was so tragic and beautiful as to overwhelm and thrill me. Finally,

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the calm; and from the rushing waters of the *Venusberg,* the Pilgrim's theme emerged once again. With Beethoven, faith reasserted itself after a turmoil of doubt, and the storm of the Pastorale led up to rural peace, even as in the masterpieces of literature, those great works, ended in forgiveness, peace and silence.

I left the concert-hall in a state of rapture. Whether my appreciation of the music was technically correct I do not know, but I do know that my first contact with it brought more to me perhaps than my acquaintance with Tolstoi, Stendhal, and Balzac. It has never ceased to cause me greater and deeper emotion, and even now I find it difficult to think of literary works otherwise than in terms of music. I have endeavored elsewhere to show that a beautiful biography is built of themes that, conceived in adolescence by a resourceful, invisible, and whimsical composer, reappear from time to time during life, to be finally united when death comes, as the themes of the *Nibelungen* are recalled in the Funeral march of "The Dusk of the Gods."

Here I should like to explain more clearly what I understand by a parallelism of music and literature.

It seems to me that the main object of any art (and I follow here in the doctrines of my teacher, Alain) is to bring a human and intelligible order into the chaos of reality. That is why rhythm—the recurrence, at given intervals, of images or beats—plays such an important part in the fine arts. A steady rhythm calms the mind,

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just as a rhythmic caress puts a child to sleep or soothes pain. The complex symmetry of the arabesque, visual rhythm, eases sadness and anxiety, as does the monotonous wail of the Arab in the mosque.

The opposition of two great themes in a symphony, their fading away, their reappearance, their final blending, offer the listener an understandable conflict comparable to the scene in *Madame Bovary* when the passionate love-making of Rudolph alternates with the inane speeches of the rustic deputation, or again to the sway of the two great themes of *Eugénie Grandet:* love and money. The dwarfish moujik who, throughout *Anna Karenina,* is connected with the idea of the train, and who reappears just before Anna's death, is a musical theme, analogous to the little phrase of Vinteuil in the work of Marcel Proust or to the maddened monsters whose stampede crashes three times through the Andante of the Symphony in C minor.

Yet, though the object of all the arts, and particularly of music, is the creation of an intelligible universe, the world created must never be obvious in its simplicity. When the universe to which the artist has given life is too stiff and unyielding, too intellectual, it cannot take the place of reality in the mind of the reader, the hearer, or the spectator. The framework, a thin structure of timber and wire—shows through, as in dogmatic literature and academic music.

In a great poem, there is madness as well as rhythm. We must be able to foresee the sequence of a work of art, and yet it must have

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the element of surprise; our expectation must be at once frustrated and satiated, the solution brought by the artist to the conflict of the themes must be unexpected, yet logical—logical, above all, in its irrelevancy. A chaos dominated by a thought: of such is made a great symphony or a great novel. Therefore it is well that, in both, the turmoil of sounds or words should appear, at times, to overpower its own creator, and the lull that must follow will derive a greater beauty from it.

Thence, I believe, comes the craving of our intellectual, rhythm-wise epoch for more inaccessible harmonies, more hidden compositions. To such a need, a Marcel Proust in the realm of literature, or a Stravinsky in that of music, minister with marvelous and unerring skill.

SYMPHONY IN D MINOR, No. 9, OP. 125 . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven made sketches for his Ninth Symphony as early as 1815. The symphony was completed about February, 1824. The idea of adding a chorus to the last movement probably came to

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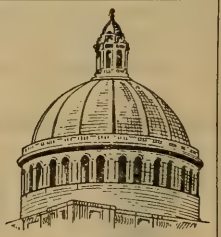
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him in the course of his work, for there are sketches of a purely instrumental finale.* Nottebohm says they were made in June or July, 1823; but Schiller's "Hymn to Joy" had long tempted Beethoven. In 1792, at Bonn, he thought of setting music to it. His Fantaisie for piano, orchestra, and chorus (1800) contains the melodic germ that he used afterwards for Schiller's words. Perhaps the "mother melody" may be found in a folk song "Freu' dich sehr, O meine Seele, und vergiss' all' Noth und Qual." Wasielewski thinks the origin is in a song of Beethoven's, "Kleine Blumen, kleine Blaetter," with text by Goethe, a song composed in 1810.

* * *

The first movement of the Ninth Symphony occupied Beethoven till the middle of 1823. His plan enlarged itself as he worked. The second was finished before the third; the third before the fourth. The second was definitely planned about 1823. Beethoven wrote that the Presto (Scherzo) should begin "immediately," without introduction. The Trio was afterwards slightly changed. The plan of this Scherzo was determined about October, 1822, but he first invented the Trio. The theme was written in A, then in D, and there was the indication "Alla minuetto." There was a variation in G for solo violin. The first theme of the Adagio was found in May-June, 1823.

The Ninth Symphony was not conceived at first as a glorification

*These sketches were used for the string quartet, A minor, Op. 132.



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of Joy. In 1818 Beethoven thought of introducing voices in a symphony "in the ancient modes," but the text was to bear a relation to some Greek myth or sacred song.

After he had composed the vocal and instrumental variations of the Finale, he found it difficult to find music for the recitative, especially a suitable introduction of Schiller's ode. Schindler tells of Beethoven's joy when he had at last succeeded: "I have it, I have it."

The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, bass drum, cymbals, triangle, and the usual strings. For this concert Beethoven asked twenty-four violins, ten violas, twelve violoncellos and double basses, and a doubling of wind instruments.

The rehearsals were laborious. The solo singers had great difficulty in learning their parts. Mmes. Sontag and Unger begged Beethoven to make changes. He was obdurate. Mme. Unger called him to his face a "tyrant over all the vocal organs." After his refusal, she said to Mme. Sontag: "Well, then we must go on torturing ourselves in the name of God." The success of the symphony was great, though the performance was imperfect. "There was lack of homogeneous power, a paucity of nuances, a poor distribution of light and shade." When the drums alone beat the

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Scherzo motive, the audience applauded so that the orchestra could not be heard, and a repetition seemed inevitable. (Rossini, hearing the symphony in Paris, said of this Scherzo, "I could not have written that.") At the end, the enthusiasm was frenetic. Mme. Unger led Beethoven to the edge of the stage that he might see the crowd waving hats and handkerchiefs. He bowed and was very calm. According to an eye-witness, Mme. Grebner, who had sung in the chorus, and lived afterwards at Brussels, where Felix Weingartner talked with her some years ago, Beethoven sat in the middle of the orchestra and followed the score. Thalberg, the pianist, one of the audience, told A. W. Thayer that Beethoven wore a black dress coat, white neckerchief and waistcoat, black satin small clothes, black silk stockings, and shoes with buckles; but Thalberg was mistaken, if Schindler's story is true that he called on Beethoven just before the concert and said: "Oh, great master, you do not own a black frock coat! The green one will have to do; the theatre will be dark, and no one will notice it. In a few days the black one will be ready."

The success was unprecedented, but the net pecuniary result was the sum of about sixty dollars. Beethoven was incensed, and some days after accused Schindler and Duport of having swindled him. They were dining at a restaurant with others. Umlauf and Schuppanzigh tried to convince Beethoven that his charge was absurd, for his nephew Carl and his brother Johann had watched the cash-

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BEETHOVEN CYCLE

FIRST PROGRAMME

TUESDAY AFTERNOON, OCTOBER 31

Symphony No. 1 in C major, Op. 21
Symphony No. 3 in E-flat major, "Eroica," Op. 55

SECOND PROGRAMME

TUESDAY AFTERNOON, NOVEMBER 21

Symphony No. 2 in D major, Op. 36
Concerto for Pianoforte, No. 5, in E-flat major, Op. 73 ("Emperor")

Soloist: EGON PETRI

Overture, "Leonore No. 2," Op. 72

THIRD PROGRAMME

TUESDAY AFTERNOON, JANUARY 23

Overture to the Ballet, "Die Geschöpfe des Prometheus" ("The Creatures of Prometheus"), Op. 43
Symphony No. 4 in B-flat major, Op. 60
Symphony No. 5 in C minor, Op. 67

FOURTH PROGRAMME

TUESDAY AFTERNOON, FEBRUARY 13

Overture to Collin's Tragedy, "Coriolanus," Op. 62
Symphony No. 6 in F major, "Pastorale," Op. 68
Symphony No. 7 in A major, Op. 92

FIFTH PROGRAMME

TUESDAY AFTERNOON, MARCH 27

Music to Goethe's Tragedy, "Egmont," Op. 84
Overture
Song: "Die Trommel gerühret"
Song: "Freudvoll und leidvoll"
"Clärchen's Death"
"Melodrama"
"Symphony of Victory"

Soprano: OLGA AVERINO
Reader: RICHARD HALE

Concerto for Piano, Violin, and Violoncello, with Orchestral Accompaniment, Op. 56

Soloists:
JESÚS MARÍA SANROMÁ, Piano
RICHARD BURGIN, Violin
JEAN BEDETTI, Violoncello

Symphony No. 8 in F major, Op. 93

SIXTH PROGRAMME

TUESDAY AFTERNOON, APRIL 17

Overture to "Leonore" No. 3, Op. 72
Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, Op. 125

Chorus: BACH CANTATA CLUB, Mrs. Langdon Warner, Conductor

SOLOISTS

OLGA AVERINO, Soprano
NEVADA VAN DER VEER, Contralto
DAN GRIDLEY, Tenor
DAVID BLAIR MCCLOSKY, Bass

iers. Beethoven persisted, and Schindler, Umlauf, and Schuppanzigh left the table. Beethoven soon afterwards wrote an outrageous letter to his secretary.

* * *

The first movement, Allegro, ma non troppo, un poco maestoso, D minor, 2-4, begins with a soft rustling on the fifth A–E (second violins, violoncellos, horns), while the first violins, violas, and double basses repeat hurriedly a scrap of the chief theme of the movement. The full orchestra, after sixteen measures, gives out this theme, fortissimo, in unison and octaves, in D minor. There is continuous melodic development which may be divided into several distinct periods, but there is no marked contrast in character between what might be called light, separate themes.

The second movement, Molto vivace, D minor, 3-4 is really a scherzo, although it is not so named in the score. It is built on three leading themes; the peculiar rhythm of the "dotted triplet" is maintained either in the melody or in the accompaniment. The Trio is a presto, D major, 2-2.

The third movement, Adagio molto e cantabile, B-flat major, 4-4, has been described as "a double theme with variations." To quote Berlioz: "In the Adagio cantabile the principle of unity is so little observed that one might see two distinct movements in it rather than one. After the first melody in B-flat major and 4-4 time

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comes another absolutely different melody in D major and 3-4 time. . . . One must hear this marvelous Adagio several times to accustom one's self wholly to so singular an arrangement. As for the beauty of all these melodies, the infinite grace of the ornaments with which they are covered, the feelings of melancholy tenderness, passionate faintness, dreamy religiosity they express, if my prose could only give an approximate idea of them, music would have found a rival in written speech such as the greatest of poets himself would never succeed in pitting against her. It is an immense work, and when you have entered into its mighty charm, you can only reply to the criticism reproachng the composer for his violation of the law of unity: so much the worse for the law!" After two introductory measures, the strings sing the first theme. The second theme is given out, Andante moderato, 3-4, at first by second violins and violas. William Foster Apthorp wrote:

"Nothing could be stronger contrast than these two themes; the first all profound sentiment, the most expressive melody in all Beethoven's orchestral writing: the second graceful, moodily serene and beautiful, but wholly without the emotional depth of the other. And what is strangest of all is that these two themes have absolutely nothing to do with each other; they are not only entirely different in mood, but there is no musical connection discoverable between them, to explain their juxtaposition; all we can say is that the first dies away to make place for the second, and that

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the second dies away, without any real cadence, but with a sudden modulation back to B-flat major, to make way for a return of the first."

The Finale begins with several orchestral sections, the first Presto D minor, 3-4. There are recitatives for the lower strings. Finally, the baritone enters with this recitative:

O brothers, those sad tones no longer!
Rather raise we now together our voices,
And joyful be our song!

Allegro assai, D major, 4-4. The baritone, "with the encouragement of the basses of the chorus at the beginning," sings the first theme. Then follow measures for chorus, quartet, until the tempo changes to Allegro assai vivace alla marcia, B-flat major, 6-8. There are later changes in tempo, until the final Prestissimo, "in which the chorus goes stark mad with joy."

The following translation of Schiller's Ode is by the late Henry G. Chapman.

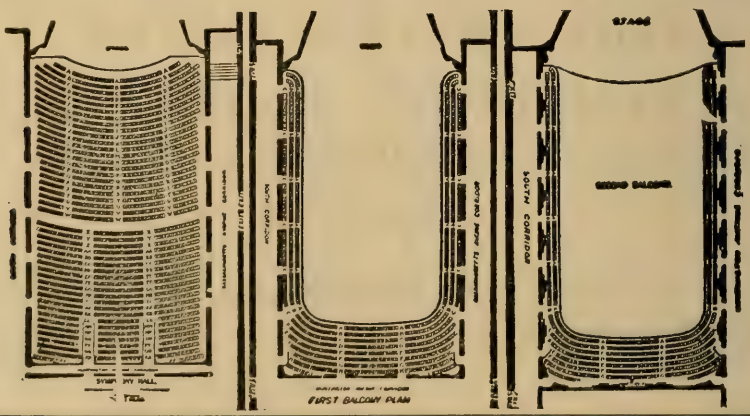
To Joy

Joy, thou spark from flame immortal,
Daughter of Elysium!
Drunk with fire, O heav'n-born Goddess,
We invade thy halidom!
Let thy magic bring together
All whom earth-born laws divide;
All mankind shall be as brothers
'Neath thy tender wings and wide.

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He that's had that best good fortune,
To his friend a friend to be.
He that won a noble woman,
Let him join our jubilee!
Ay, and who a single other
Soul on earth can call his own;
But let him who ne'er achieved it
Steal away in tears alone.

Joy doth every living creature
Draw from Nature's ample breast;
All the good and all the evil
Follow on her roseate quest.
Kisses doth she give, and vintage,
Friends who firm in death have stood;
Joy of life the worm receiveth
And the Angels dwell with God!

Glad as burning suns that glorious
Through the heavenly spaces sway,
Haste ye brothers, on your way,
Joyous as a knight victorious.

Love toward countless millions swelling
Wafts one kiss to all the world!
Surely, o'er yon stars unfurl'd,
Some kind Father has his dwelling!

Fall ye prostrate, O ye millions!
Dost thy Maker feel, O world?
Seek Him o'er yon stars unfurl'd,
O'er the stars rise His pavilions.

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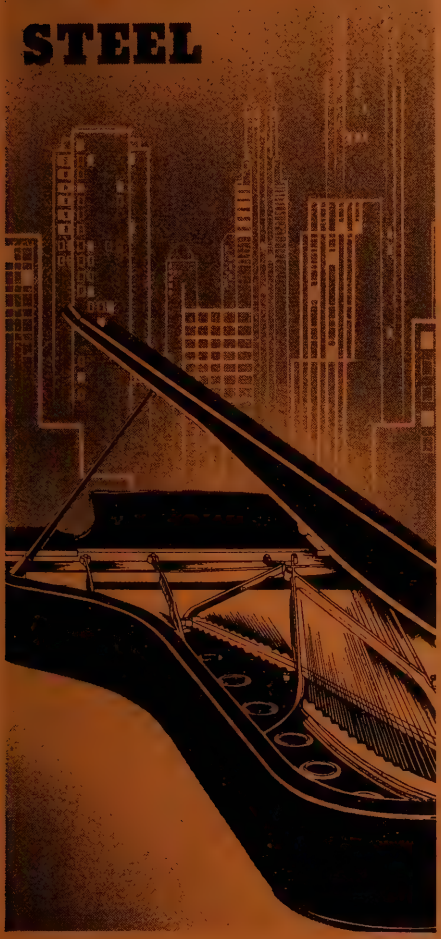
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